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THE BRICKBUILDER

VOLUME XVI

FEBRUARY 1907

NUMBER 2

PUBLISHED MONTHLY BY ROGERS & MANSON

85 WATER STREET

BOSTON, MASSACHUSETTS

Entered at the Boston, Mass., Post Office as Second Class Mail Matter, March 12, 1892.

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Subscription price, mailed flat to subscribers in the United States and Canada \$5.00 per year
Single numbers 50 cents
To countries in the Postal Union \$6.00 per year

SUBSCRIPTIONS PAYABLE IN ADVANCE

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✓ NORTH MYMMS, HERTFORDSHIRE, ENGLAND.



THE BRICKBUILDER.

THE name which was chosen for this magazine many years ago, and which it has borne courageously ever since, has been assumed by some to indicate a certain limitation of scope and absence of artistic possibilities. One of the best illustrations of the fitness of our name, however, as applied to a journal devoted to architecture and the fine arts, is afforded by two churches which were illustrated in our last issue. Here were two prominent public buildings, the one in the very heart of Manhattan, the home of one of the wealthiest congregations of the city; the other the spiritual center of a great university, and in both these structures the artistic element predominates, and the design in each is treated in a monumental manner. Each problem in the abstract would, at first thought, naturally suggest the employment of stone or marble, whereas in each a deliberate choice was made of burned clay. The result certainly justifies the choice, and the artistic results are fully equal to any work which has been done within the last year. Terra cotta and burned clay were not here chosen because they were cheap, easily applied, or could be produced in a hurry. They were selected to give an expression to a definite idea in architecture, and though the treatment in each case was different, and the conception of each was as varied as the talents of the architects which produced them, the result in each was a masterpiece of a nature which could not have been wrought out in quite the same way or with quite the same success on the same lines in any other material. Burned clay has certainly justified itself here, and THE BRICKBUILDER has a legitimate pride in presenting work of this nature, work which is peculiarly within its own province.

THE DESIGNING OF MONUMENTS.

In a recent editorial we alluded to the change which has come about of late years in the designing of commemorative monuments, by which the architectural element has assumed its proper predominance. As the selection of an architect or sculptor for these monuments is usually made through a competition, it has been suggested that in order to secure the best results there ought really to be two competitions, the first simply among architects, to secure a scheme, and a general architectural composition, the architect then being employed in the usual capacity to carry out the monument. After that, models of the accepted design at a proper scale should be placed at the disposal of the sculptors who are invited to

take part in the second competition, each sculptor studying his group directly from the model and adapting it to the general scheme and to the specific design. In this way the difficulty will be avoided, which is so often encountered now, of having a design which is architecturally uninteresting accepted because it is coupled with sculpture of a very high order, or vice versa. Furthermore, the present custom of treating the sculptor as a contractor and agreeing with him for the delivery of a monument complete in all its parts for a specified sum, leaving him to work out all the financial problems, to make his profit or loss on the portions of the work which he does not execute with his own hands, this placing him in the humiliating position of seeming to save money in carrying out the work at the expense of the artistic results, will be entirely avoided, and the artist and the architect will both be free to study as they should, and will be employed in a self-respecting and professional manner.

STRENGTH OF BRICKWORK.

In our last number we noted the proposed change in the building law of Boston, by which greater unit stresses were to be allowed on brickwork. Since then the Commission having the preparation of this law in charge, after careful consideration, has increased still further the allowable load per foot, so that if this statute goes into effect, as seems quite likely at this time, the recognized safe resistance of properly constructed brick piers will be officially set at twenty tons per square foot, an increase of thirty-three per cent over what has been allowed in the past.

All the tests with which we are familiar have, for years, shown that under the best conditions brickwork is far stronger than the existing laws would seem to indicate. We have repeatedly known piers to be loaded as high as twenty-five tons per square foot with every indication of safety, and judging by all the tests which have been made, an ultimate strength of eighty tons per square foot is a very conservative estimate for ultimate strength. The factor of safety in masonry constructions exposed only to quiescent loads can be very much less than is considered necessary for frame structures or columns, and as the moment of elasticity in masonry is very close to the ultimate resistance, a stress of twenty tons per square foot would probably be perfectly safe for a pier which would crush at forty tons per foot. It would be very poor brick indeed that would not stand far more than this.

Synagogue Architecture. I.

BY ARNOLD W. BRUNNER.

IT is generally stated that there is no Jewish architecture.

Guadet, in his "*Elements et Théorie de l'Architecture*," says that "it was to have been expected that the Israelites, with a region older than Christianity, would have produced an architecture with a history, but they did not. Accordingly, the synagogue to-day, the direct descendant of the Temple, is to us a modern problem not materially different from that of the contemporary churches."

The reason for this lies in the history of the Jewish people. That there were expressions of art in ancient Judea and aspirations for beauty and a fine sense of form is not to be doubted. The use of colors and their combinations was understood, and embroidery, engraving on metals and other ornamental work were extensively practiced. We know, not alone from the scriptures and from the detailed description of the Temple in Josephus, but from the results of actual explorations made in Palestine, that the beginnings of Jewish art were vigorous and promising. The state of Judea, however, was not allowed to pursue the arts of peace for any considerable period of time, and the dispersion of the Jews was necessarily fatal to any continuance or development of native art.



HANOVER

Of all the buildings of Judea that remain for our examination to-day, the most important is the base, or foundation, of Solomon's Temple in Jerusalem. The ruined portion of this great fortified wall fills us with admiration. It is a wonderful piece of masonry, composed of colossal stones which are carefully tooled and treated with chisel draughts around all the joints and beds.

The stones are laid perfectly true, without mortar. The remains of the great arch that connected the Temple with the palace are to be seen, and we find that ancient Judaic architecture employed not only the arch, but

vaults, moldings and sculptured decorations, and there are many other evidences of advanced architectural skill.

The Temple has interested many archeologists, and numerous curious restorations have been made of it and its accessories. The most notable one is shown in the careful and brilliant drawings made by George S. Perrot and Charles Chipiez; but one instinctively feels that their



FLORENCE

imagination has been allowed too much freedom and that these admirable restorations, while inspiring in the extreme, can hardly be considered as historic documents, nor do they indicate a sufficient degree of accuracy upon which to base an architectural style. The restoration attempted by Mr. Fergusson is more erratic and much less convincing, and can hardly be taken seriously.

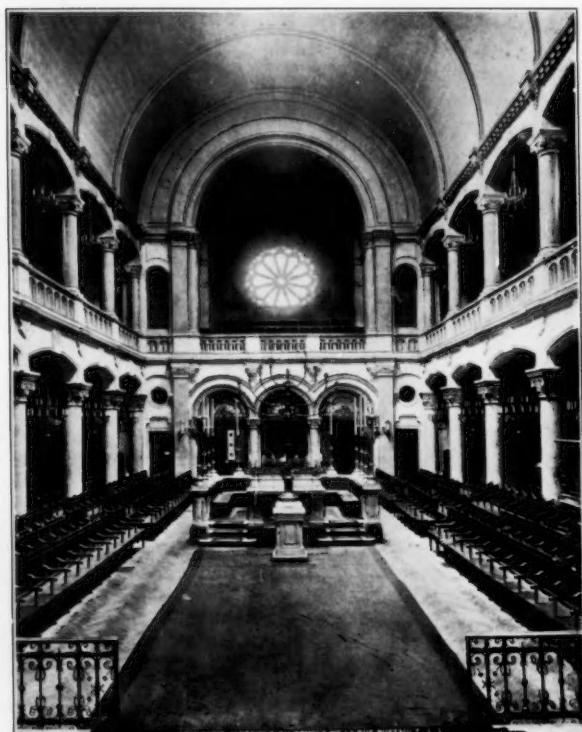
Among the remains of the early synagogues that we know, those in Galilee, described by the Palestine Exploration Society, are the best preserved, but they give us only scant information. However, there are many details of ornamentation and construction that are most suggestive. The so-called Great Synagogue at Kifr Birim presents, perhaps, the best indication of the early style of architecture employed for these structures. The building is rectangular, and on its western end there is a porch supported by columns. We find three doorways on its main façade, framed by heavily molded architraves, the croisettes of which are much exaggerated. The central door is surmounted by a richly ornamented round arch enclosing a carved panel. In this and in other buildings of the period we may see numerous examples of triglyphs and metopes and columns with either Doric or an early form of Ionic capitals. The moldings are often decorated and are generally round and full, and arches and cornices and panels are heavily



INTERIOR OF SYNAGOGUE, PADUA.



INTERIOR, SHOWING ARK, PADUA.



INTERIOR OF SYNAGOGUE, PARIS.



INTERIOR OF SYNAGOGUE, PARIS.

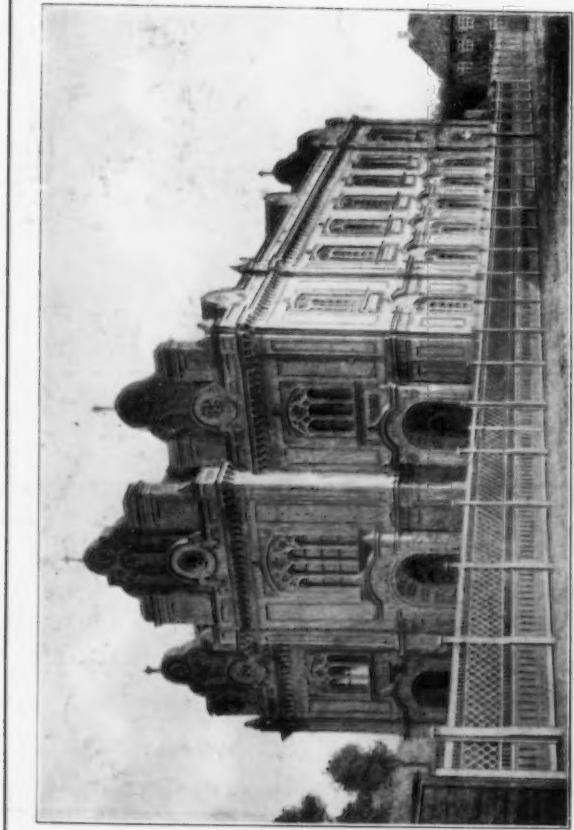
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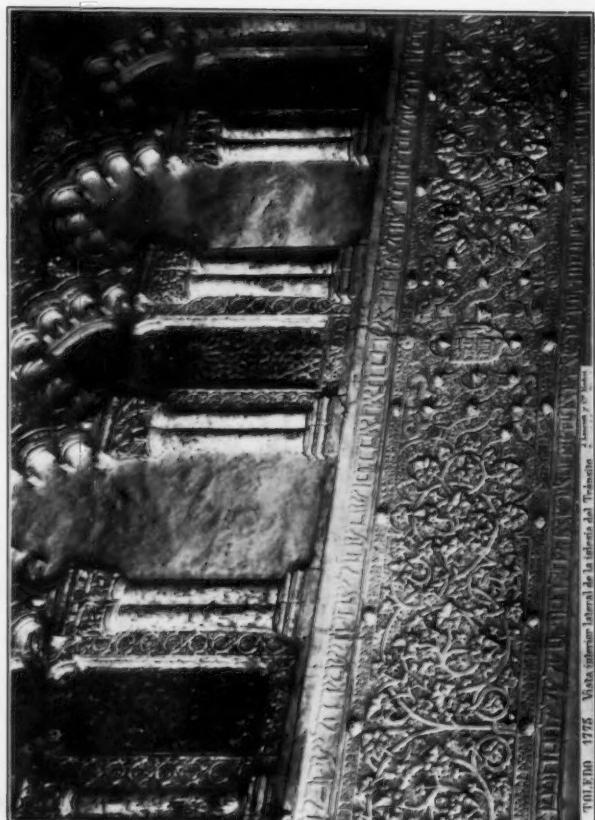
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INTERIOR OF SYNAGOGUE, FLORENCE.

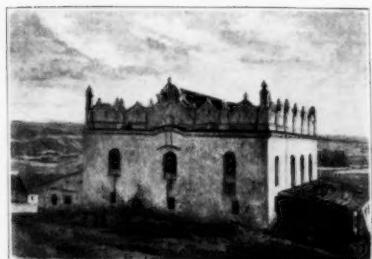


RIGA



INTERIOR OF SYNAGOGUE, IN TOLEDO, SPAIN.

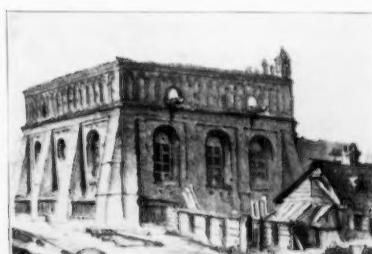
TOLEDO. 1775. Vista interior lateral de la Sinagoga. 2. Lemaire.



ZARAGROD



ZABTUDOW



ZOLKIEW

EXAMPLES
OF



BUDWEIS



LONDON

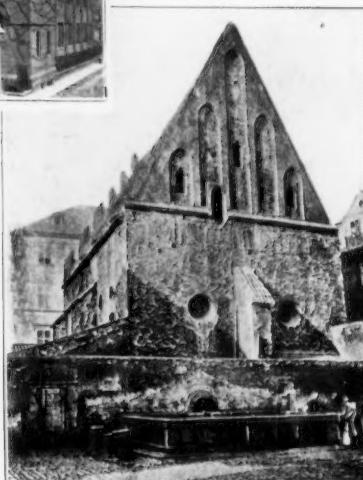
OLD
SYNAGOGUES.



KÖNIGSBERG



PRAGUE



PRAGUE



NUREMBURG



DARMSTADT



CARLSBAD

THE BRICKBUILDER.

carved. We must be impressed by the characteristic and distinctive treatment of sculptured palms, garlands, discs, grapes suspended from knotted cords, olive and vine leaves all cut with a crispness suggesting Byzantine work of the fifth or sixth centuries.

* Viollet-Le-Duc, in his "Discourses on Architecture," contends that early Jewish art provided inspiration for the Greeks, whom he believes borrowed many details from these primitive buildings.

While there is an absence of any representations of men or animals in the sculptured decoration, we discover among the remains of synagogues and tombs many treatments, such as pediments with moldings, dentils, ornamented metopes and others, that so clearly indicate the early Greek art that they may not be overlooked, and all of which lends color to this theory.



INTERIOR OF SYNAGOGUE (NOW CHURCH), TOLEDO, SPAIN

Josephus describes minutely the porticos of the Temple with its columns from which hung tapestry of various colors, embroidered with purple flowers, modeled clusters of grapes, and other indications of decoration, so that we must recognize that the beginnings of an architectural style were well advanced.

Upon examining the ruined remains that exist today, it is evident that whether this art inspired the Greeks, or was inspired by the Greeks, it was serious and important, and if circumstances had allowed it to develop, it would have probably continued on much the same lines as the art of Greece.

There were many laws governing synagogue architecture, but they were generally disregarded. The site of the building was to be, whenever possible, near the sea-shore or by a running stream. The structure itself, or

some part of it, was to be higher than the surrounding buildings, and there were Talmudic regulations determining the number of windows, size and position of doors and other matters. These regulations, however, were apparently treated with indifference, but the main traditions were invariably followed. The door of the synagogue faced the west; the ark was at the eastern end; the desk, from which the law was read, was approximately in the center of the building; the space on either side contained benches for the men, and a gallery was constructed for the exclusive use of women. This plan taken as a basis was developed and improved, but there was no deviation from the main idea. The building was always rectangular, with or without columns. There was no transept, the plan of the basilica being invariably adopted. The ark at the eastern end was erected on a platform reached by steps and the perpetual lamp was suspended in front of it.

The exterior of the majority of the ancient synagogues possessed very little architectural interest and what we call interior decoration hardly existed. Sculpture and painting were not encouraged and representations of the human form were strictly forbidden, but a certain amount of symbolism was allowed and plant forms, the grape, olive and lily, for instance, were used as embellishments, and the ancient heraldic Lion of Judah appeared frequently. The interlacing triangles, a form whose origin is uncertain and not readily explained, became accepted as a Jewish symbol and was employed in many ways and in various materials. The ark was occasionally constructed of rich material, and gold and silver lamps of beautiful workmanship hung at the sides.

Beginning with these simple requirements, the synagogue developed, and as congregations became more wealthy the buildings became larger and more important, entrance halls and vestibules were added, and the stairways designed in a more dignified fashion. Increase in size demanded rows of columns to support the roof, but in every case the form of the basilica was retained. The ark, which was once a simple niche in the wall, or a more or less ornamental receptacle to contain the scrolls of the law, grew larger and received more decorative treatment until it became the main architectural feature of the interior and was often ornamented with columns or pilasters, covered with a canopy and surrounded by balustrades and approached by steps. Additional rooms were added at the back of the building for the elders of the congregation, and for the general administration of the synagogue affairs.

Considerable space in or adjoining the building was provided for schools and for the various charitable works undertaken by the congregation.

There are but few examples of mediæval synagogues now existing and none more important than the interesting little buildings in Worms and Prague, which date from the twelfth and thirteenth centuries.

A comparatively small number have survived from the sixteenth, seventeenth and eighteenth centuries and those that have escaped destruction are not, as a rule, remarkable for size or distinction. During the last fifty years numerous synagogues of great beauty, and some of undoubtedly architectural merit, have been built, and they present all varieties of style and construction.

The general architectural treatment of the synagogue buildings throughout Europe, with the exception of those designed in the Moorish style, to which I will refer later, depended entirely upon the locality in which they were built. The prevailing architectural style of the country was adopted; in Russia it was Russian, in Italy it was Italian, in Spain it was Moorish. In Germany and other parts of Europe there are synagogues built in the Gothic style, with interiors containing fine examples of vaulting.

We find in England synagogues strongly indicating the influence of Sir Christopher Wren. Even in China the Jewish synagogue in Kai Fang Foo was a piece of Chinese work, and the little one in Nagasaki is undoubtedly Japanese.

A perfect instance of the tendency of the synagogue to follow the dominant style of architecture of the country in which it was built is found in the case of the one built in Newport, R. I., in 1762. This was at one time the only synagogue in America. It was designed by Peter Harrison, an architect of excellent reputation, who had been a pupil of Sir John Van Brugh. He also designed the Redwood Library and the City Hall in Newport, both excellent examples of early Colonial architecture. The little synagogue was evidently planned with great care and all the requirements of Jewish law were carefully embodied in it; that is to say, the building was rectangular, there was a gallery for the women approached by a special staircase. The Ark, the Reading Desk, arrangement of seats all followed traditions, and the building, while perfectly adapted to the purpose of Jewish worship, was designed in Mr. Harrison's usual style, and he produced a most charming Colonial building.

In the days when the Jews were a power in Spain their synagogues were designed by Moorish architects in the only style with which they were familiar and were naturally Moorish buildings. Since the expulsion of the Jews from Spain many synagogues have been built throughout Europe with Moorish detail, as it was evidently believed that the Moorish style was appropriate, and was, at least, "Oriental" in expression. The buildings were never really Moorish, for the style is not a flexible one and cannot readily be adapted to the conditions imposed in church or synagogue buildings. The plan was impossible and the interior courts of the Alhambra, which was the favorite model, could not well serve for the purpose. The mosque was equally unsuitable, so Moorish detail alone was employed and ornamental features and motifs from the Alhambra, or the Alcazar at Seville, or the mosque at Cordova, were engrafted on buildings in a haphazard way.

Domes, minarets and other characteristics of Mometan architecture were by degrees considered essential adjuncts of the Synagogue. This seems to be an entire misunderstanding. Nothing could represent the Jewish religion or its form of worship less than a Mosque. It seems highly illogical to single out one epoch, long and important though it was, in the history of the Hebrews, when searching for a characteristic style for Jewish places of worship, when their residence in England, Holland or Italy might have served a similar purpose with more satisfactory results.

Modern English Brickbuilding.

BY MICHAEL BUNNEY.

THE reestablishment of material on its right basis as a factor of good building has long ago been acknowledged by every attentive observer of architectural development as one of the most far reaching of the results brought about by the Gothic revival and the craft movement that succeeded it.

As a means of architectural expression every building material, with the exception, perhaps, of stone, seems to have gone through a period of treatment which at one time or another not only forced an abandonment of traditional usage but even imposed a stigma of unworthiness which prejudice was slow to take off. So long as Palladianism and the strict ideals of the Classic Revival maintained their hold upon architectural taste, stone, as a material indispensable to the carrying out of those ideals, contrived to keep the traditional and masonic methods by which it had always been handled; but the very conditions which preserved the stone tradition were active in suppressing every vestige of this quality in the so-called baser materials.

The coming of cast iron, some of it admirable in its way, destroyed the fine school of wrought iron which Jean Tijou and Huntingdon Shaw had brought to such perfection; lead was slowly relegated to the melting pot of the sanitary plumber, and lost all its delightful possibilities as a decorative medium, and woodwork became thin and wiry, good oak and deal giving place to polish and veneers.

In the case of brickwork insult was added to injury when, in order to get into their work what they were pleased to call dignity, the early nineteenth century architects turned to stucco as a cheap counterfeit for stone, and gave the final blow to what remained of a singularly fine tradition. Then a needy exchequer, casting about for fresh sources of taxation, imposed duties upon bricks, and had, as a consequence, to specify a maximum size; this had the immediate effect of standardizing all brickwork, of course, without relation to what was the most suitable size for good architectural effect. Unfortunately, the new standard size was made of larger dimensions than those of the common bricks in use at the best periods; under the pressure of the tax, therefore, the small brick was dropped and brickwork lost a great measure of the charm which the better proportioned brick had given it.

For all practical purposes this standard size, which is $8\frac{3}{4} \times 4\frac{1}{4} \times 2\frac{3}{4}$, and rises four courses in 12 inches, is still in force, whereas the older bricks often rose five courses in 12 inches, a common size being $8\frac{1}{2} \times 4 \times 2\frac{1}{2}$.

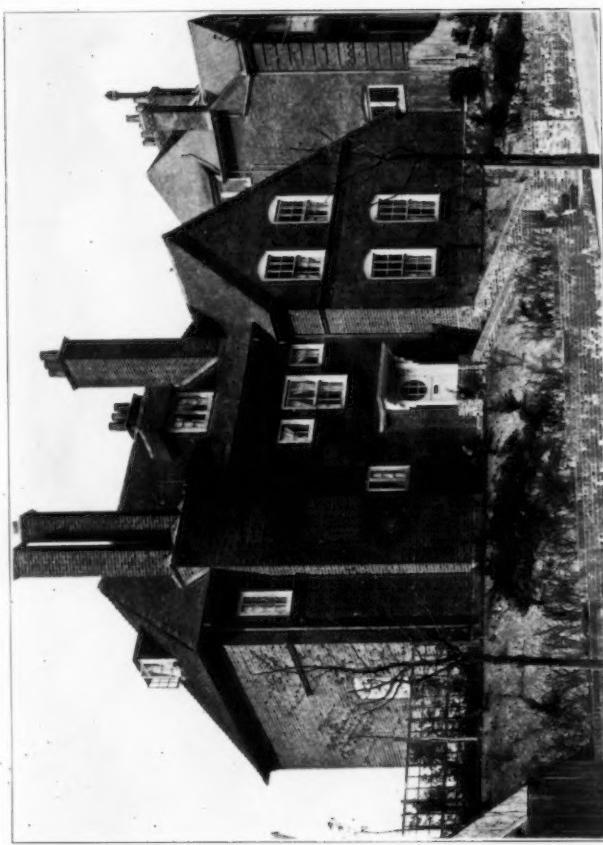
Mistaken zeal in the effort to obtain rigid uniformity of color and texture under each and every circumstance still further aided in the degradation.

It was under the powerful spell which the revival exerted upon all artists that Philip Webb, W. Eden Nesfield and Richard Norman Shaw, freeing themselves from the architectural vagaries of their forerunners, at one step restored material to its proper place as an element in design and brought back the treatment of the commonest of British building materials into such sound traditional lines that brickwork has ever since steadily developed in architectural quality.

THE BRICKBUILDER.



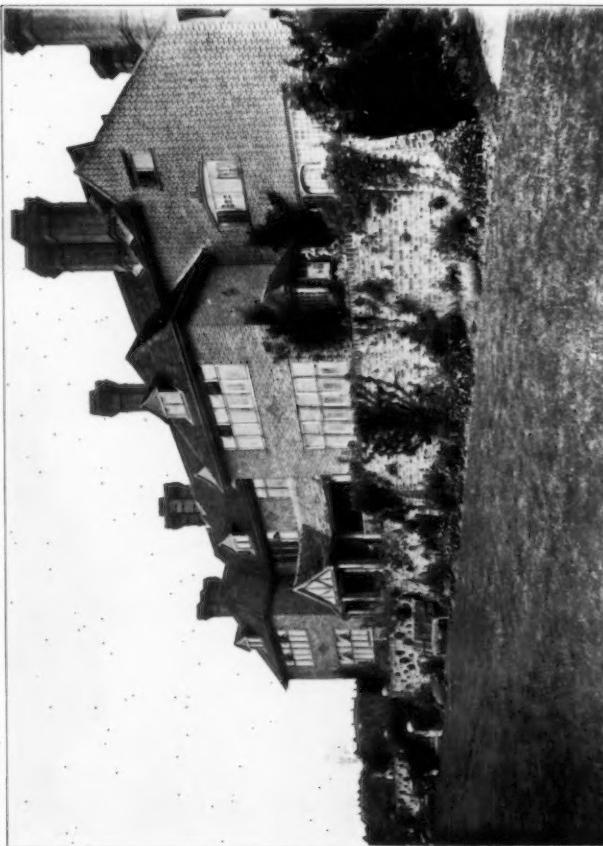
HOUSE BY E. TURNER POWELL, ARCHITECT.



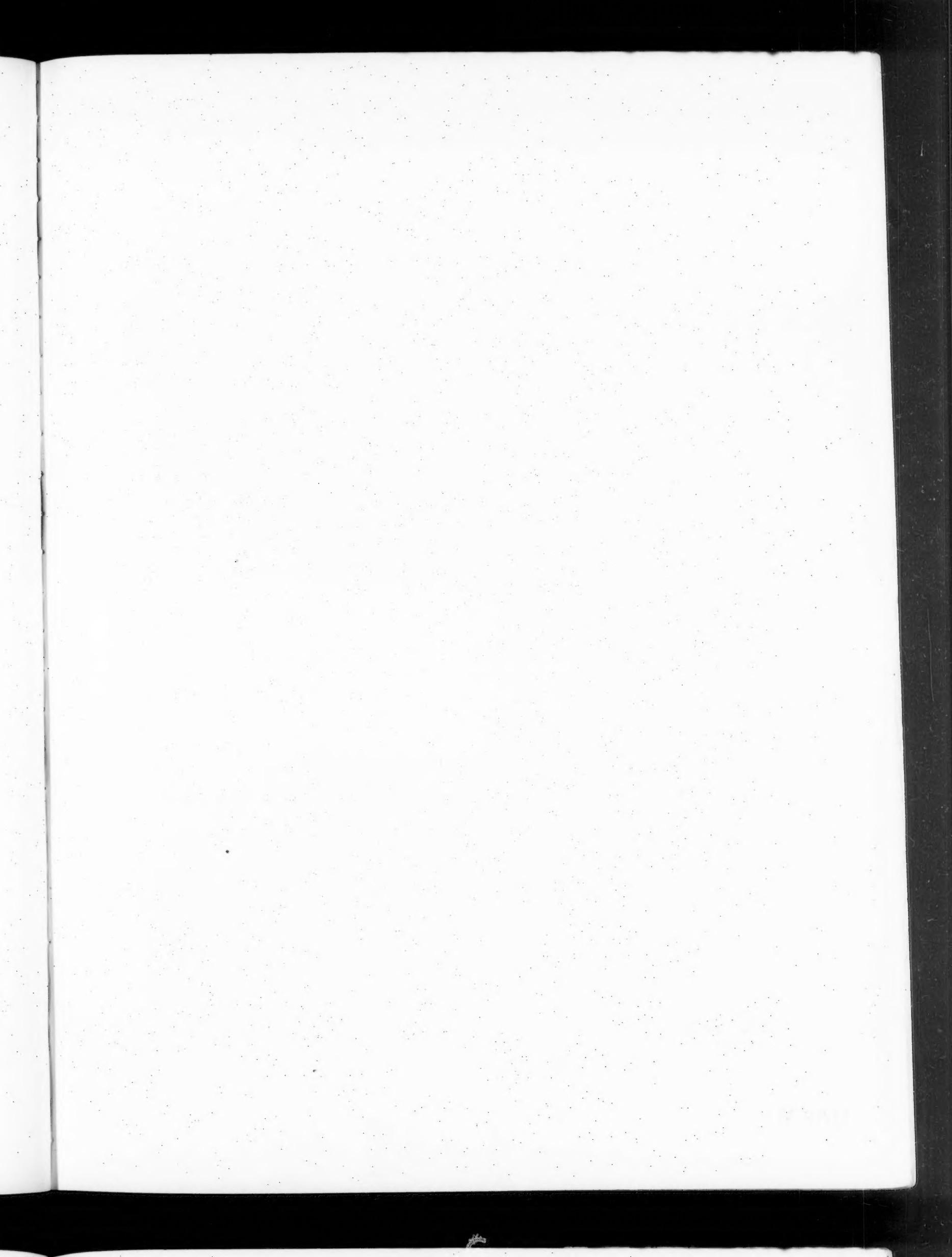
HOUSE IN FERN CROFT AVENUE. E. Guy Dawber, Architect.



HOUSE BY SIR CHARLES A. NICHOLSON, B.A.R.T., ARCHITECT.



GREAT HOUSE, COURT, EAST GRINSTEAD. E. Turner Powell, Architect.



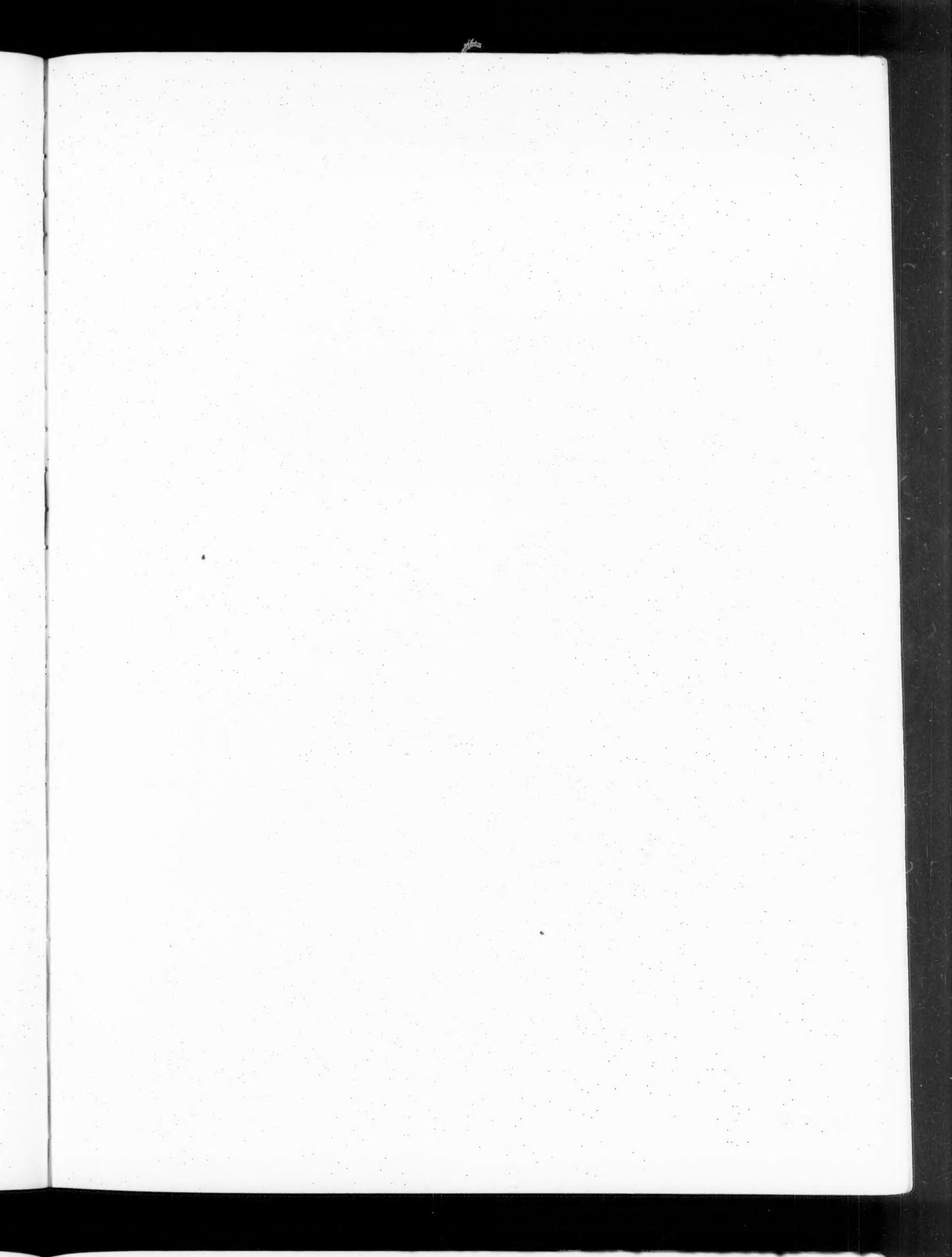
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PLATE 17.



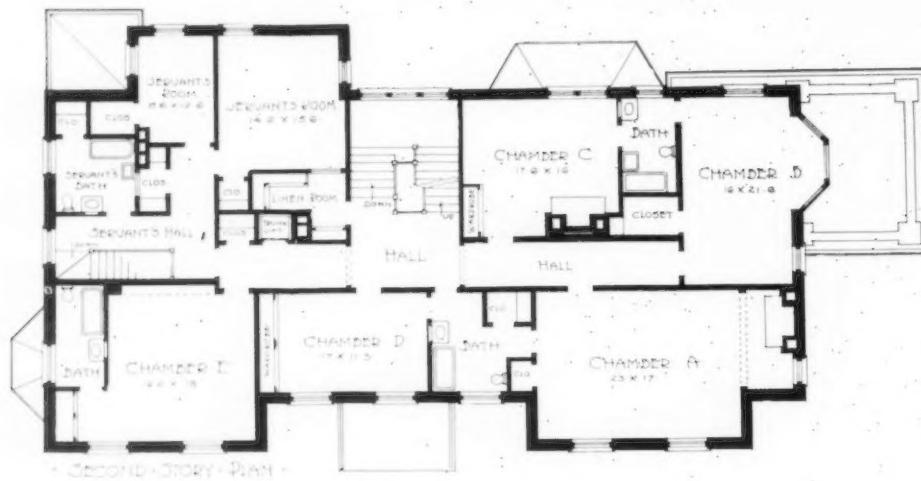
HOUSE AT ROCKFORD, ILL.
FROST & GRANGER ARCHITECTS.



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PLATE 18.

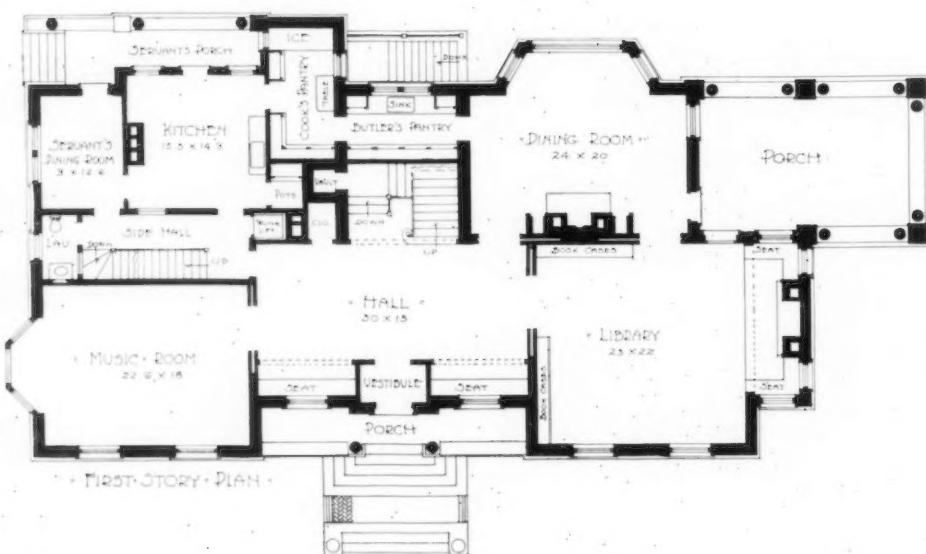


PLANS

HOUSE AT

ROCKFORD,

ILLINOIS

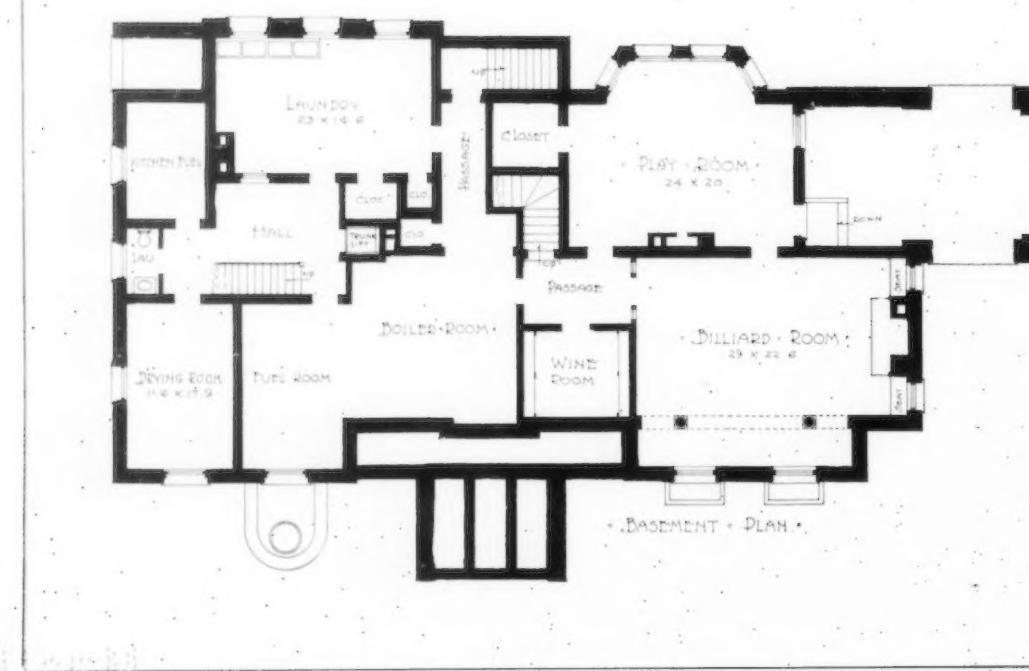


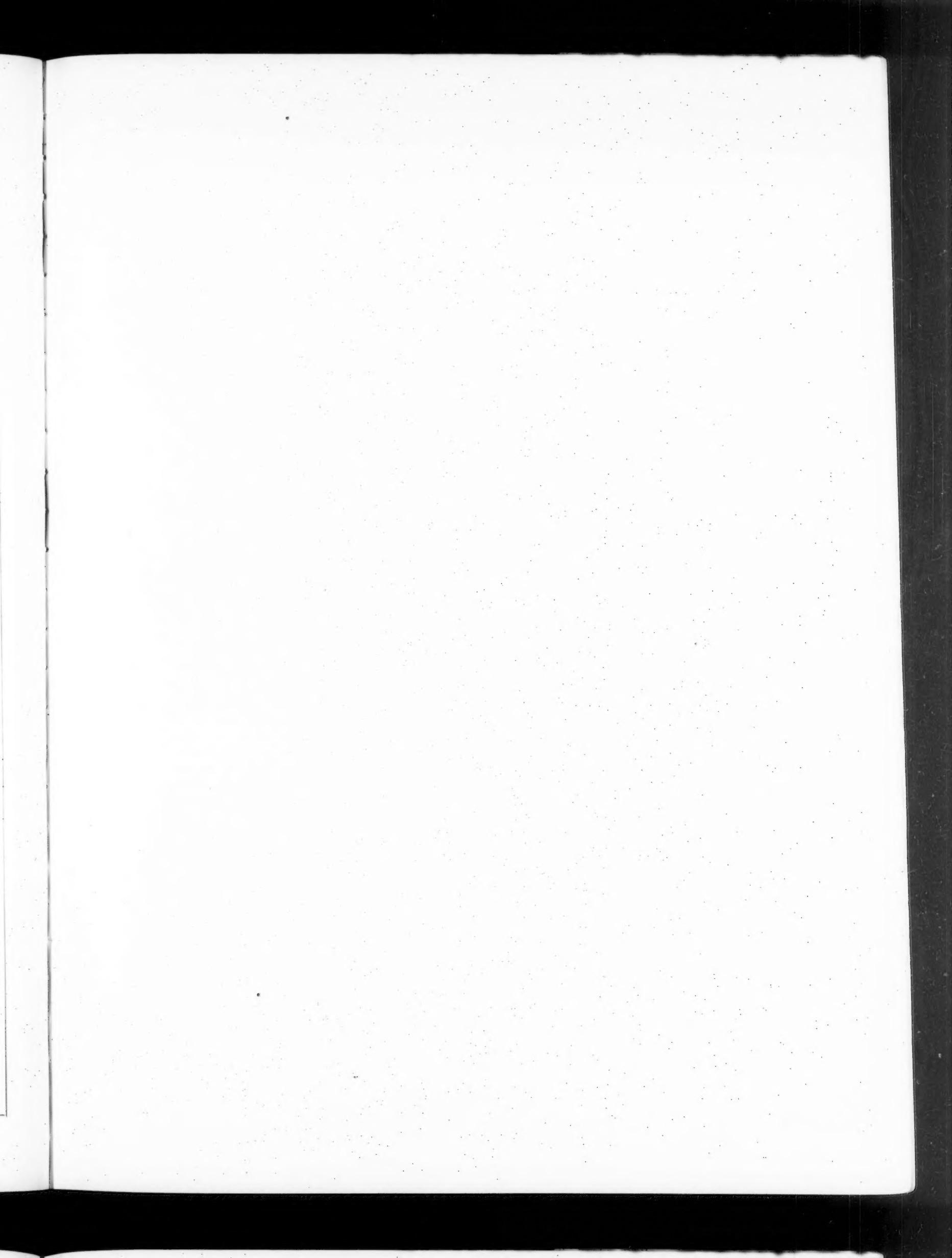
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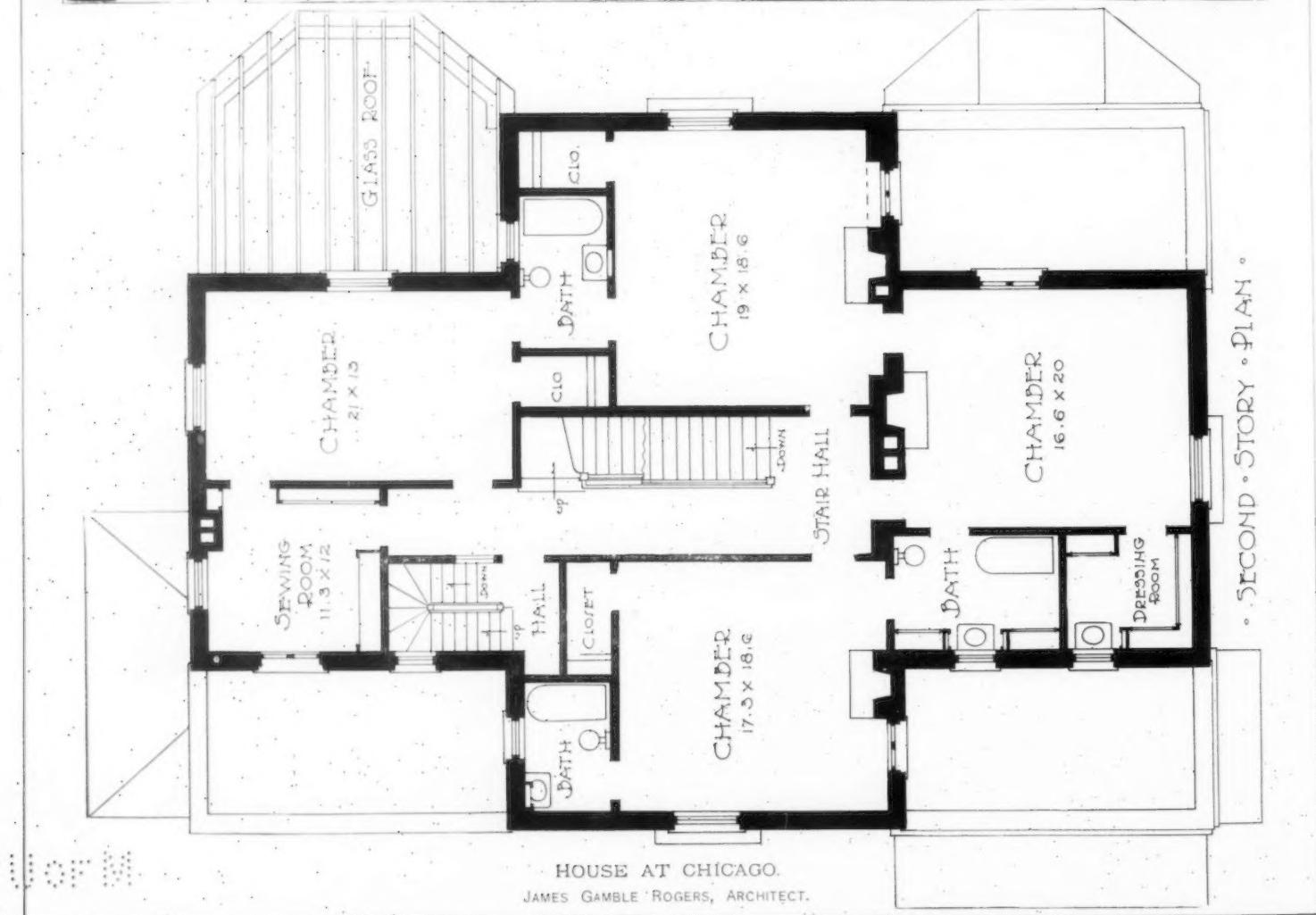


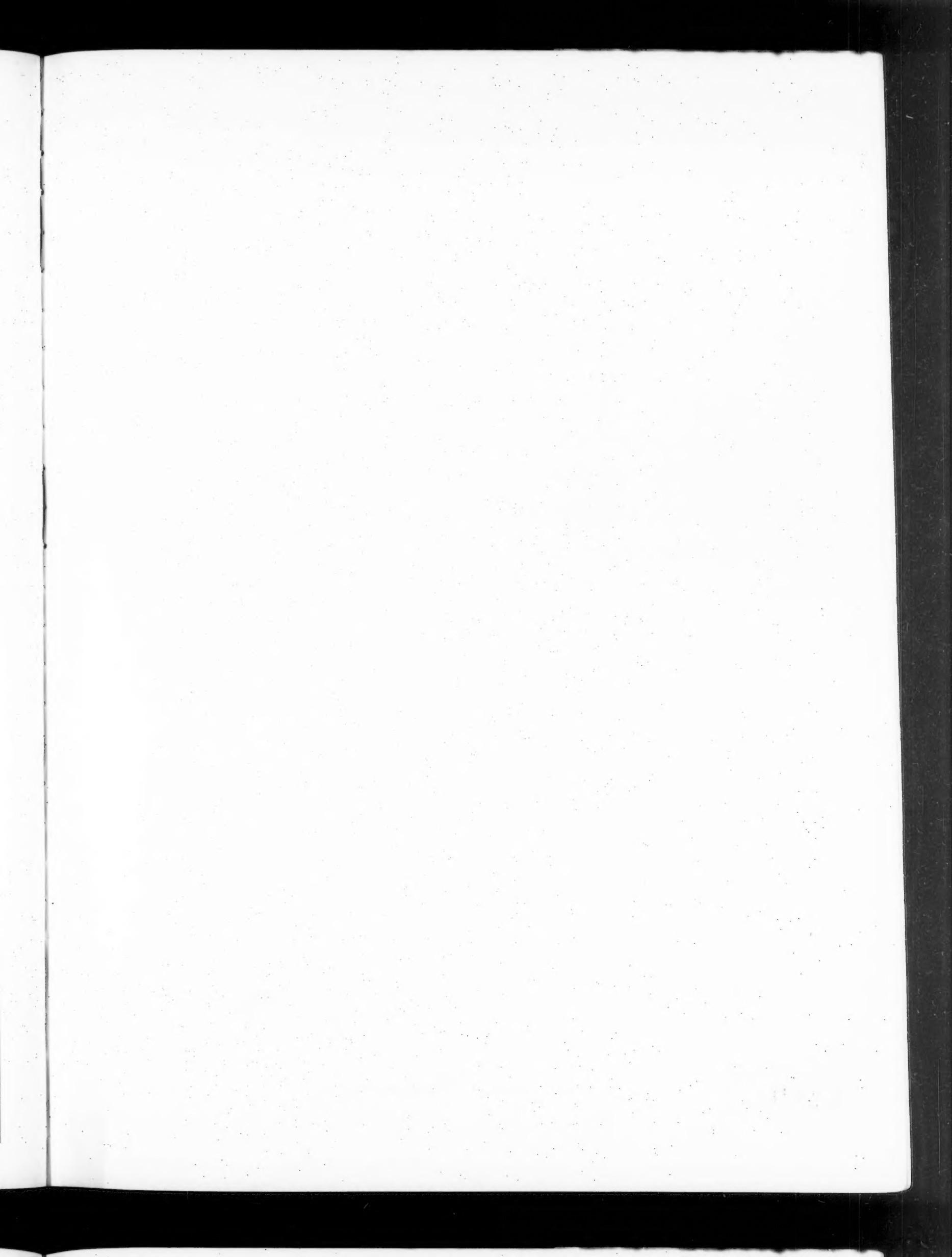


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PLATE 19.

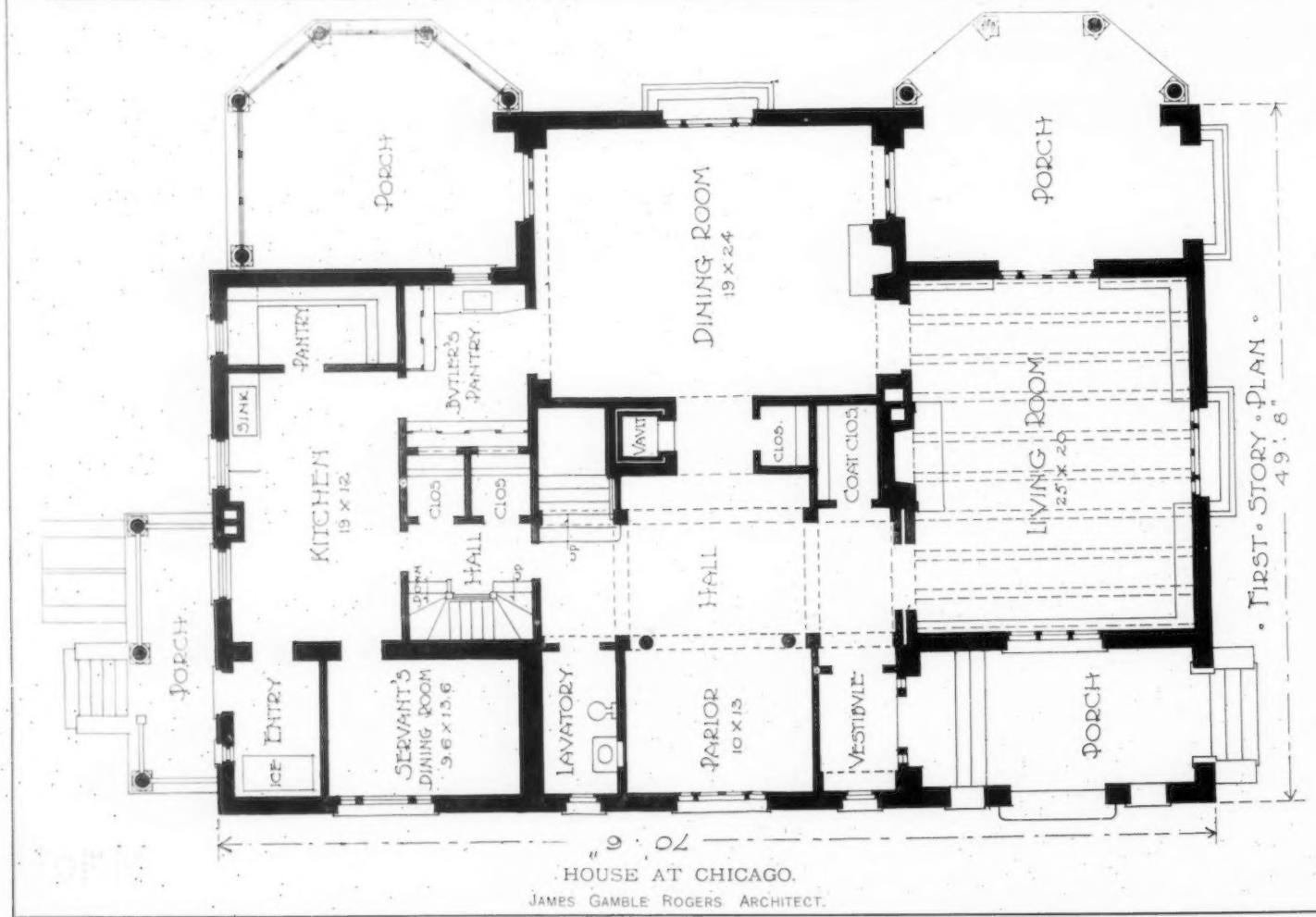
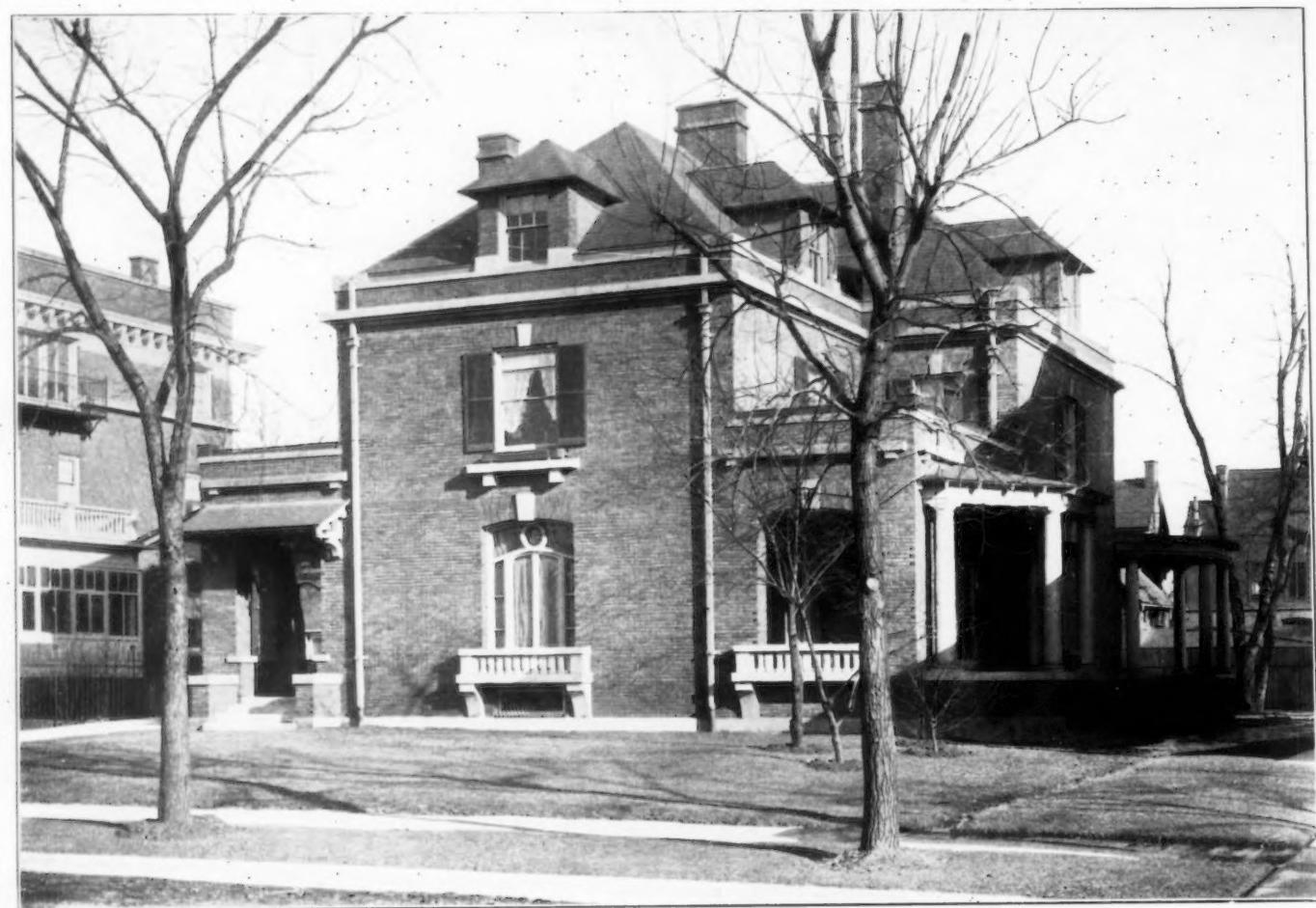


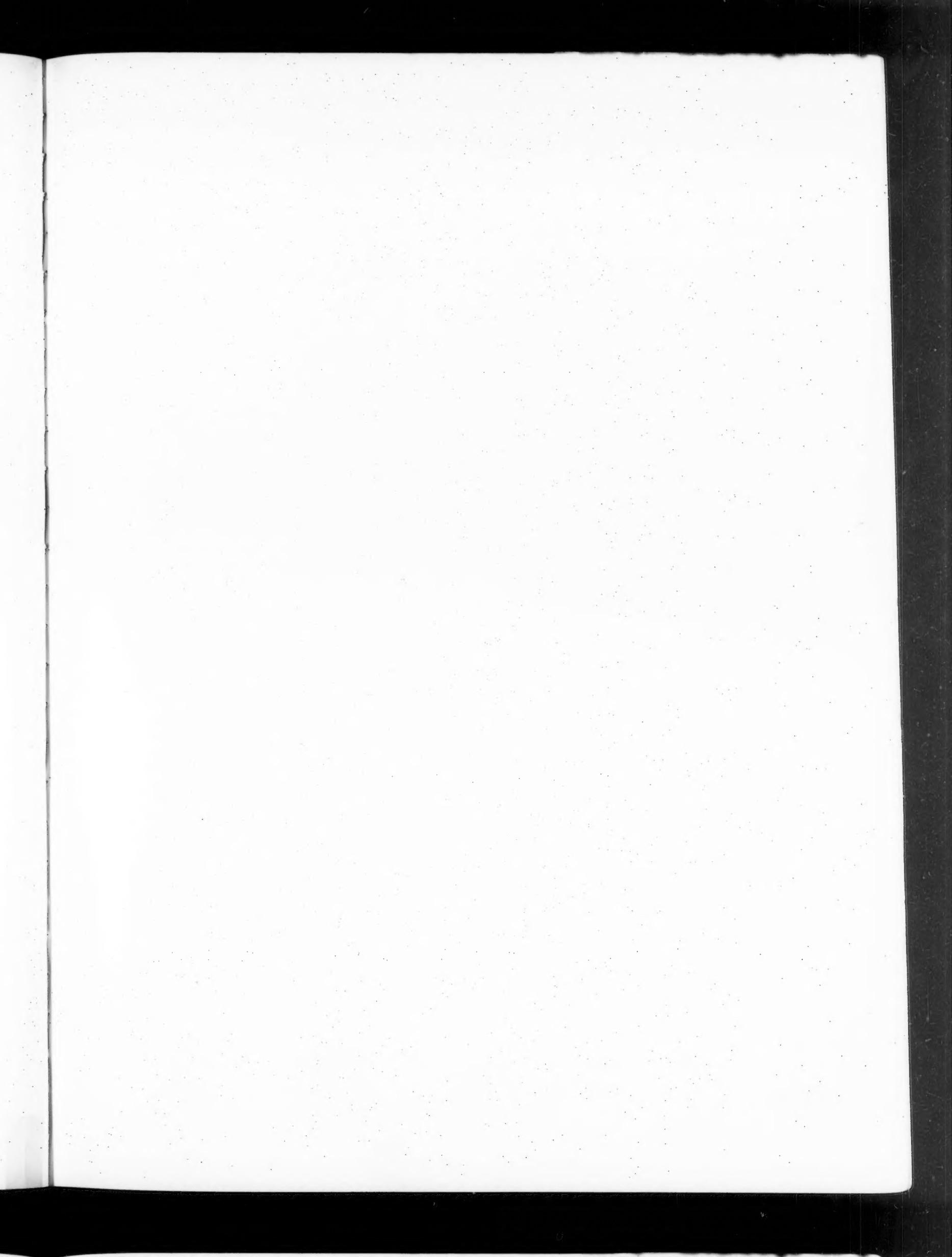


THE BRICKBUILDER.

VOL. 16. NO. 2.

PLATE 20.

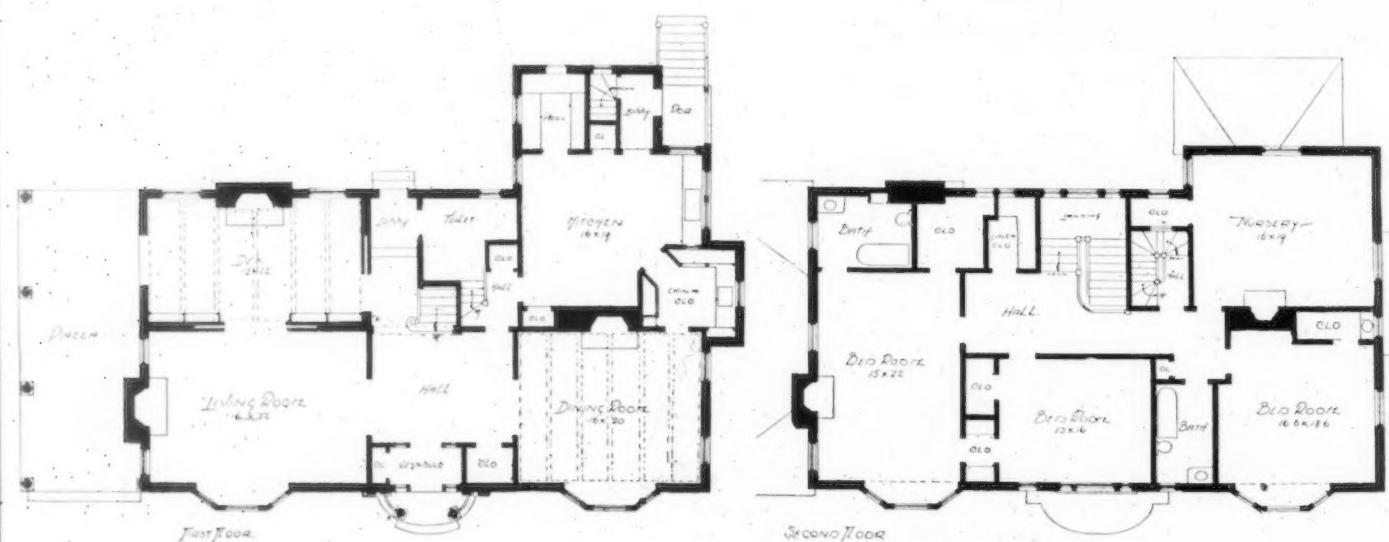




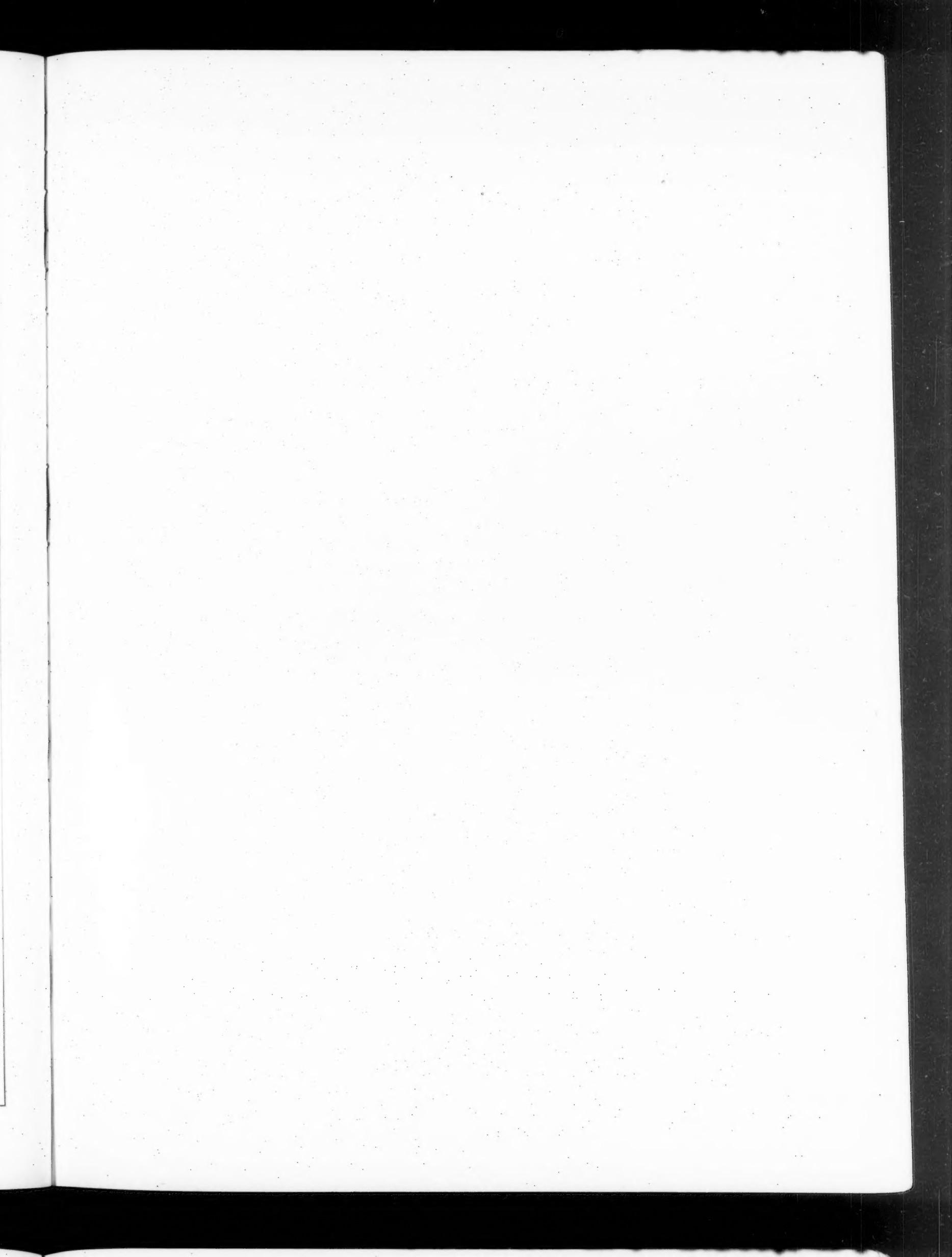
THE BRICKBUILDER.

VOL. 16, NO. 2.

PLATE 21.



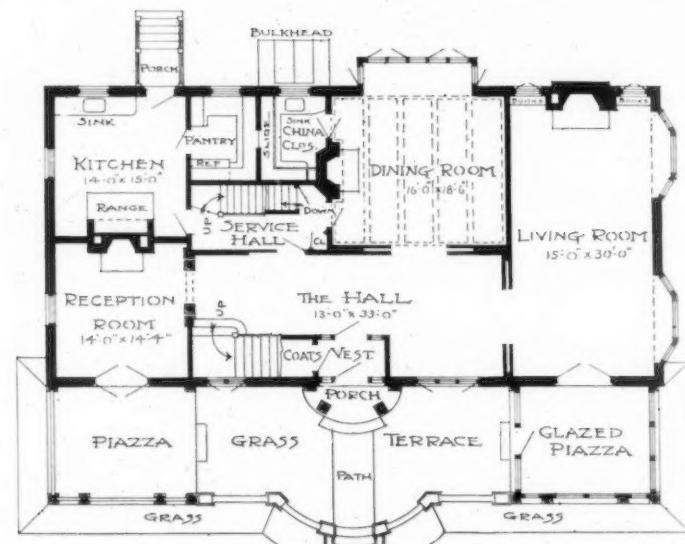
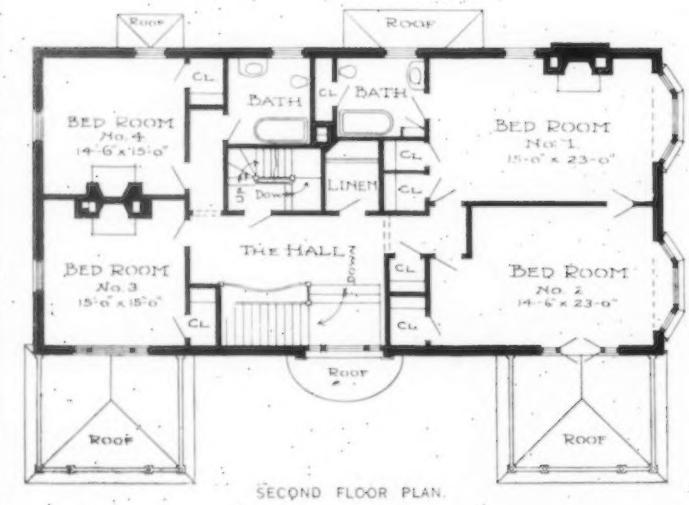
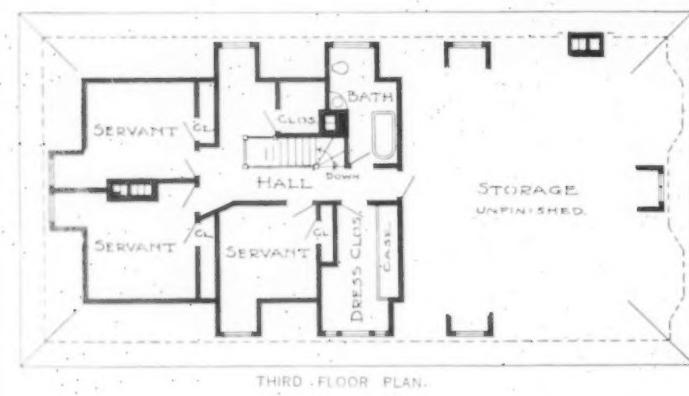
HOUSE AT BROOKLINE, MASS.
CHAPMAN & FRAZER, ARCHITECTS.



THE BRICKBUILDER.

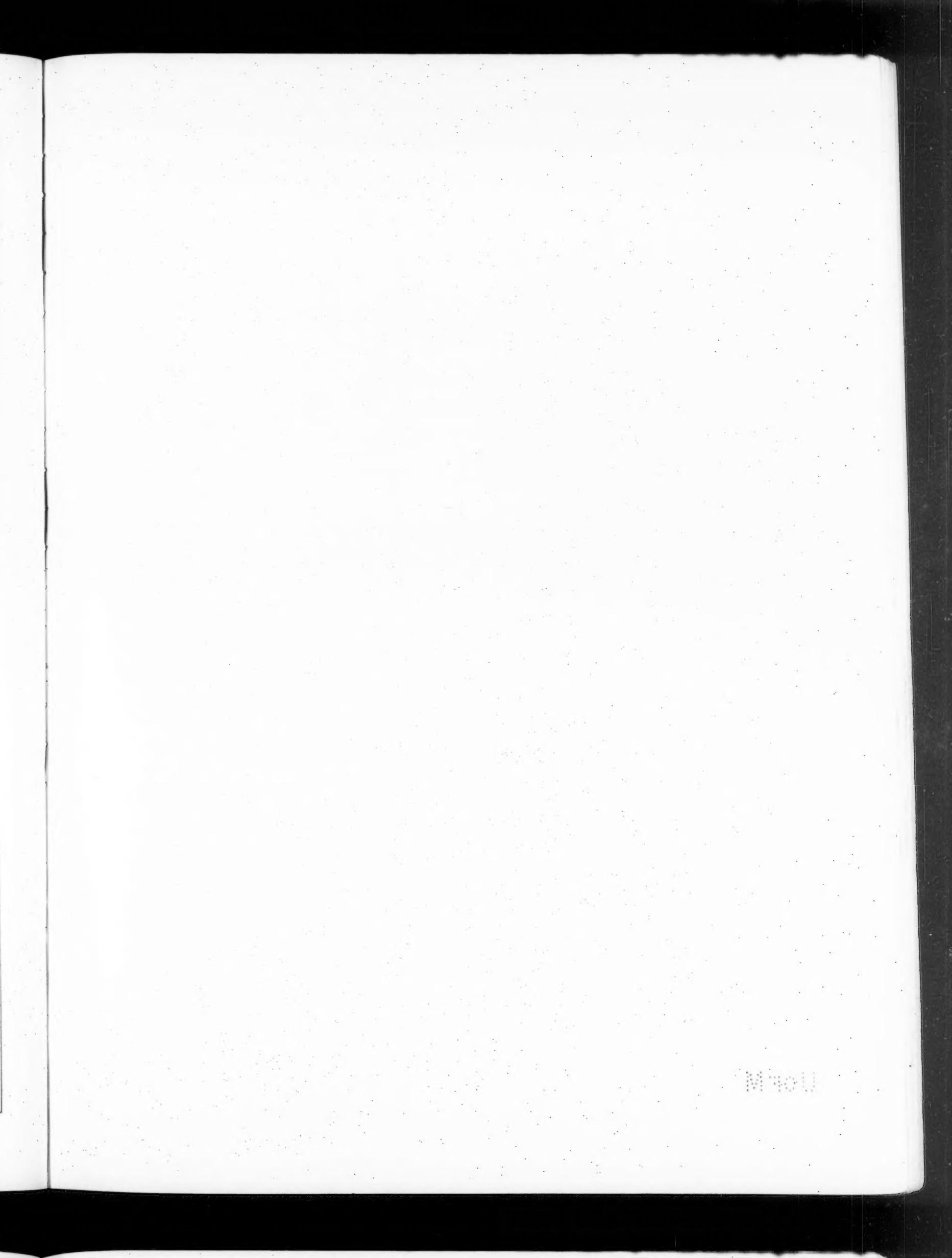
VOL. 16, NO. 2.

PLATE 22.



HOUSE AT LONGWOOD,
BROOKLINE, MASS.

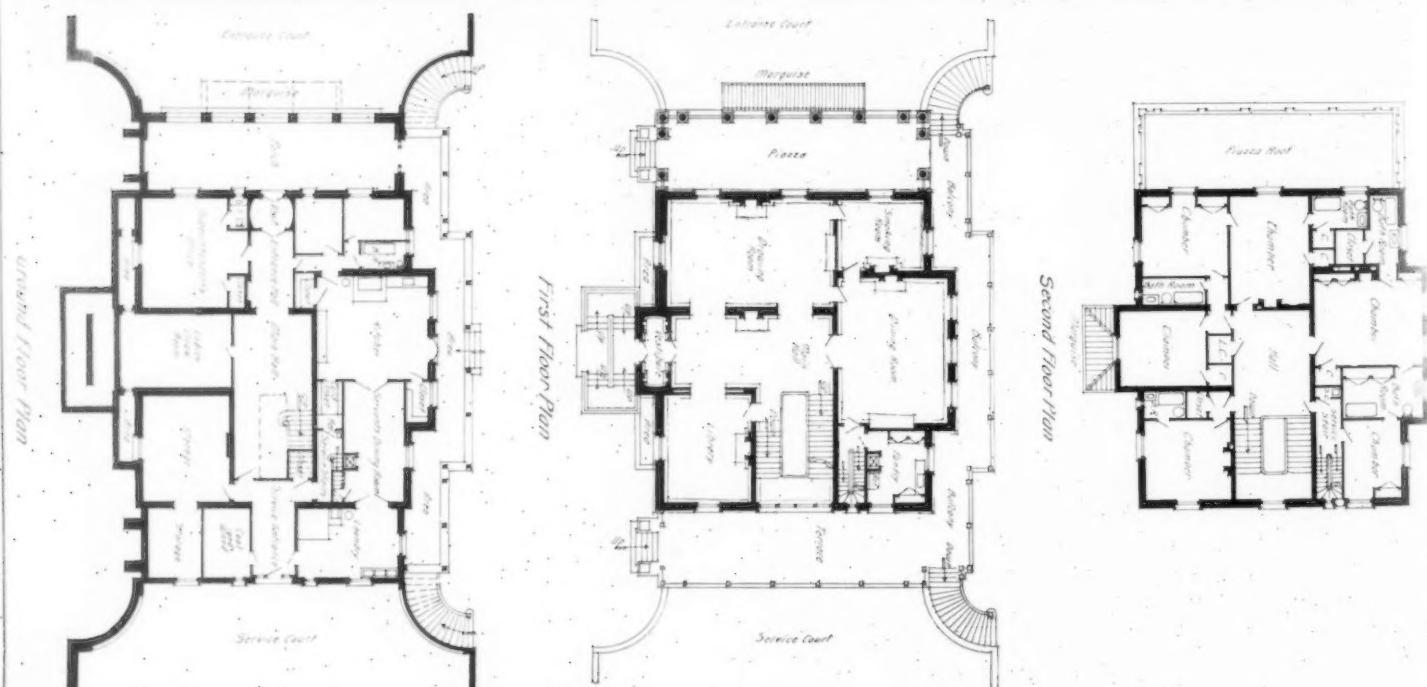
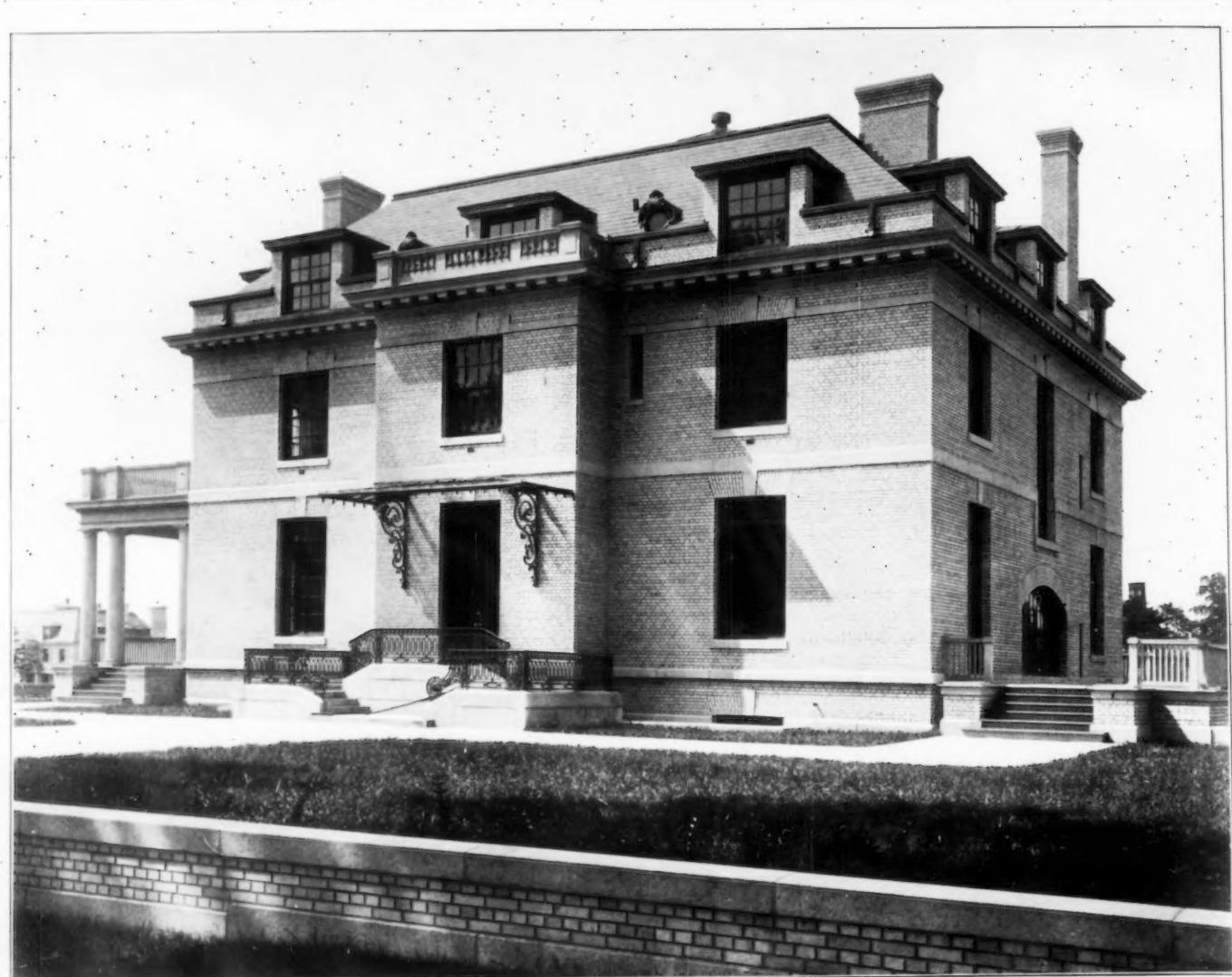
CHAPMAN & FRAZER,
ARCHITECTS.



THE BRICKBUILDER.

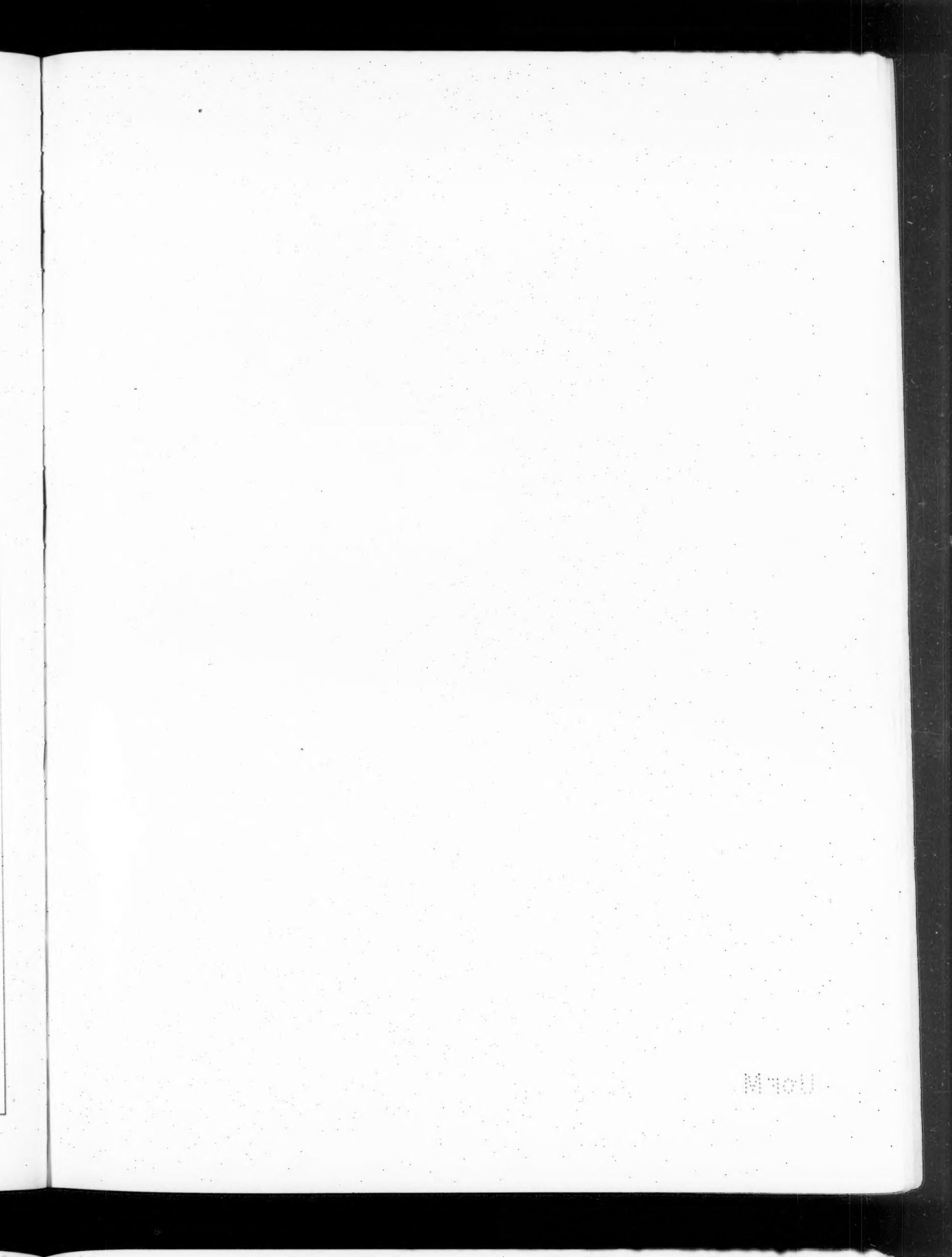
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PLATE 23.



SUPERINTENDENT'S HOUSE, U. S. NAVAL ACADEMY, ANNAPOLIS, MD.

ERNEST FLAGG, ARCHITECT.



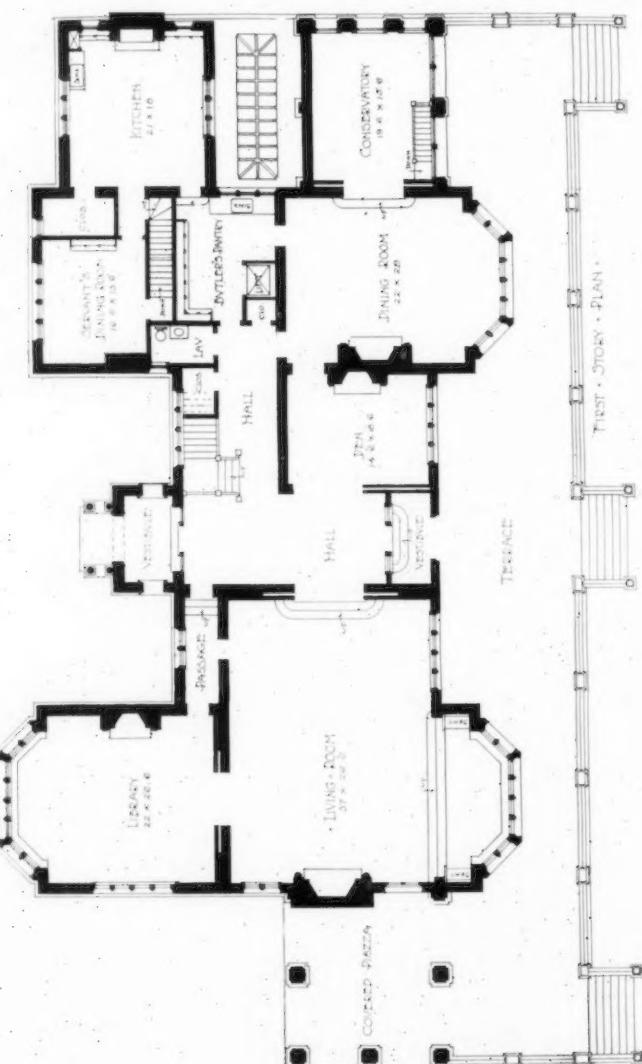
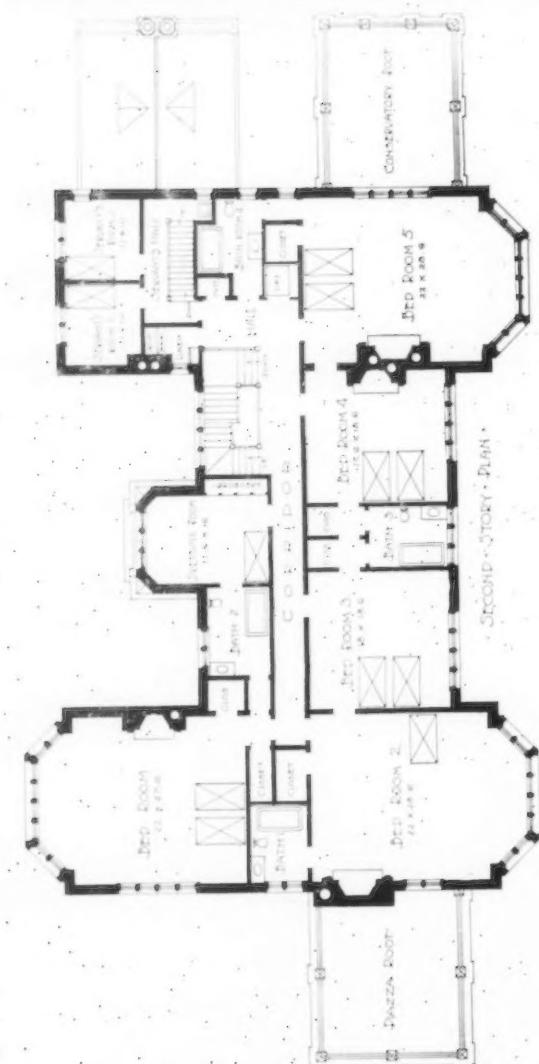
THE BRICKBUILDER.

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PLATE 24.



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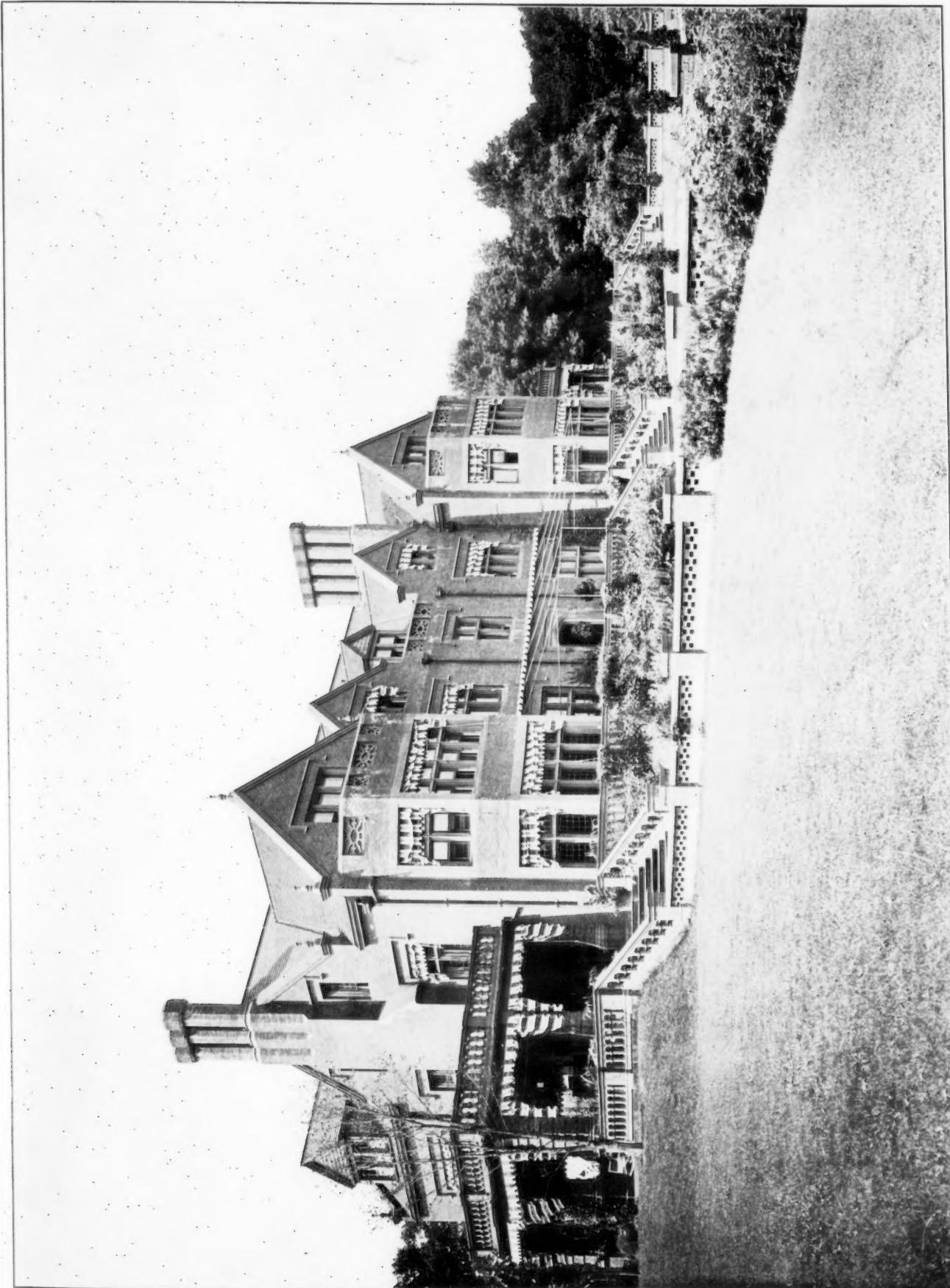


HOUSE AT LENOX, MASS.
ADAMS & WARREN, ARCHITECTS.

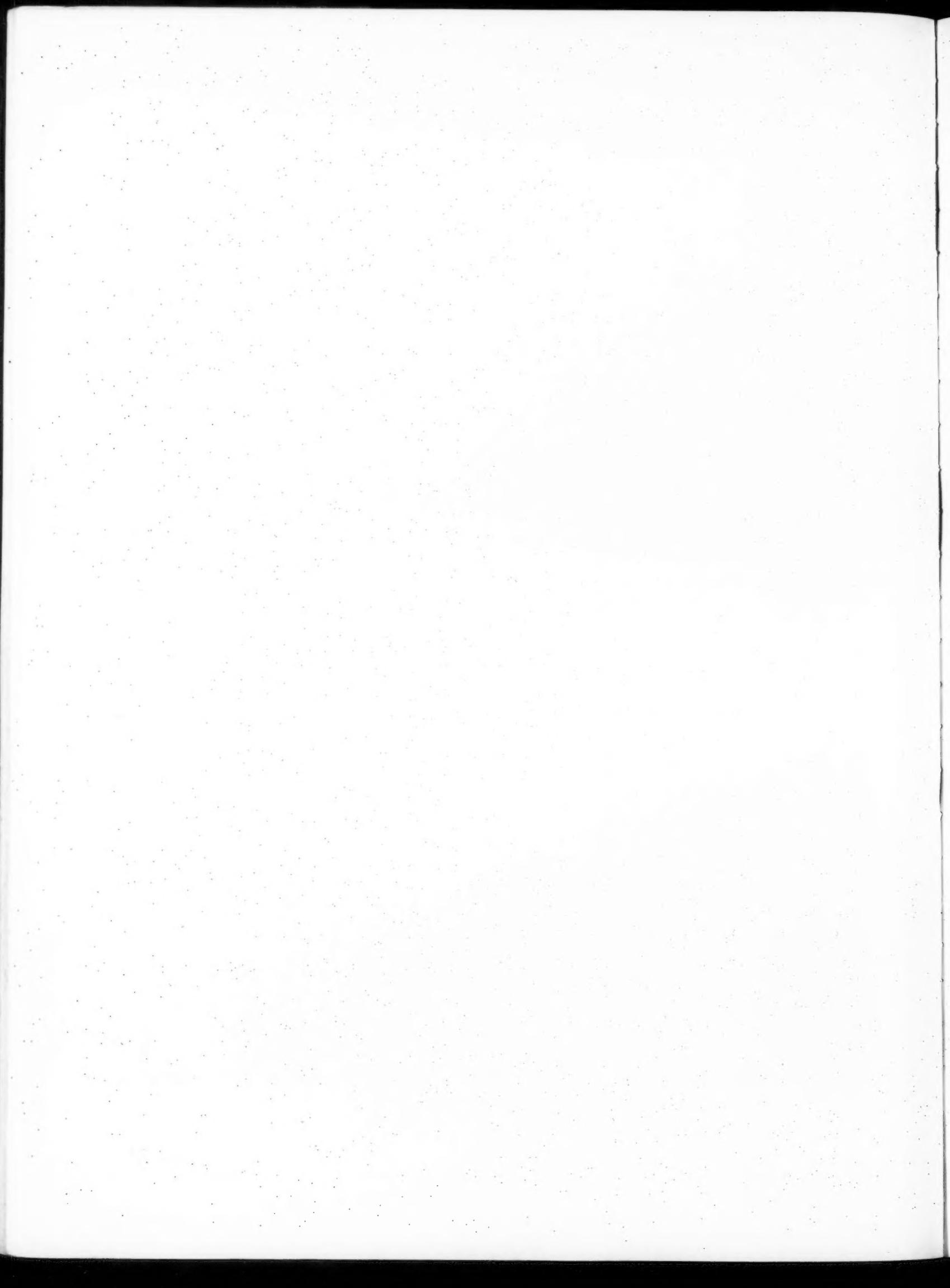
THE BRICKBUILDER.

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PLATE 25.



HOUSE AT LENOX, MASS.
ADAMS & WARREN, ARCHITECTS.



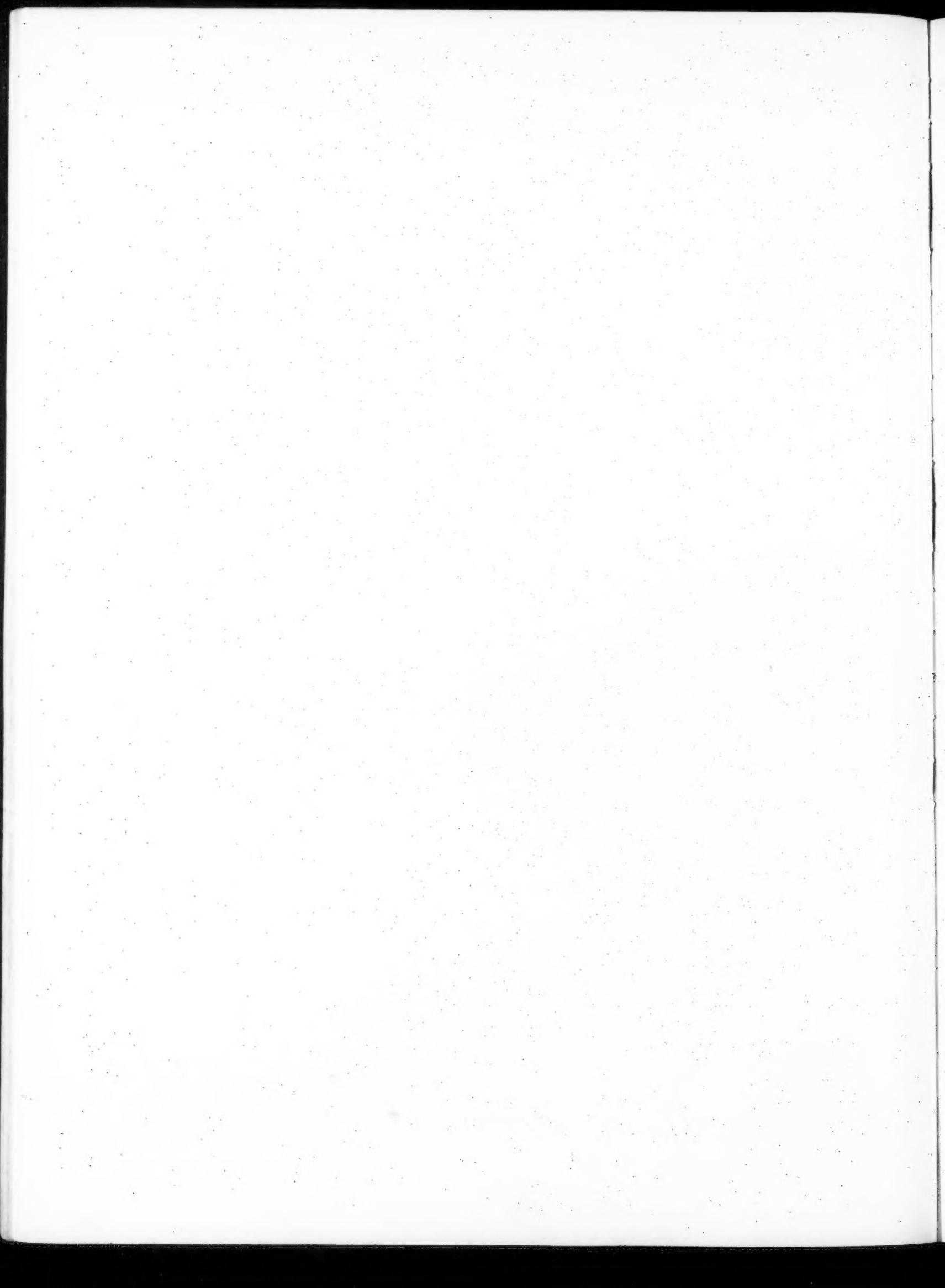
THE BRICKBUILDER.

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PLATE 26.



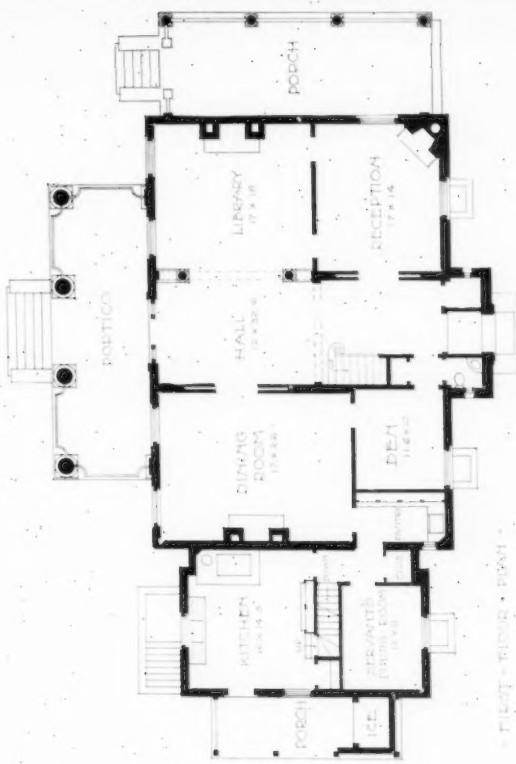
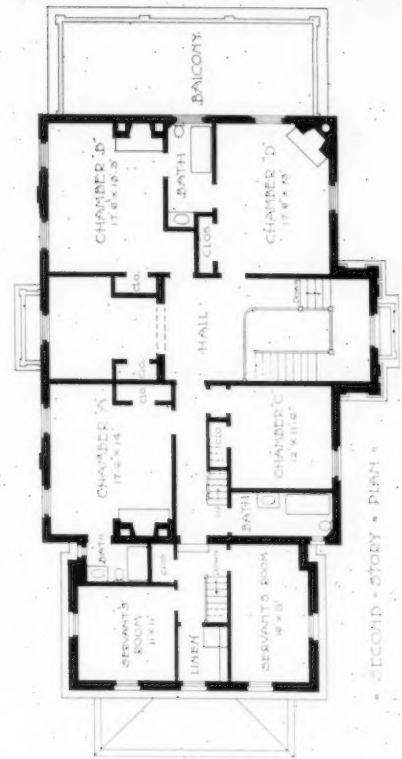
HOUSE, ROLAND PARK, BALTIMORE, MD.
ELICOTT & EMMART, ARCHITECTS.



THE BRICKBUILDER.

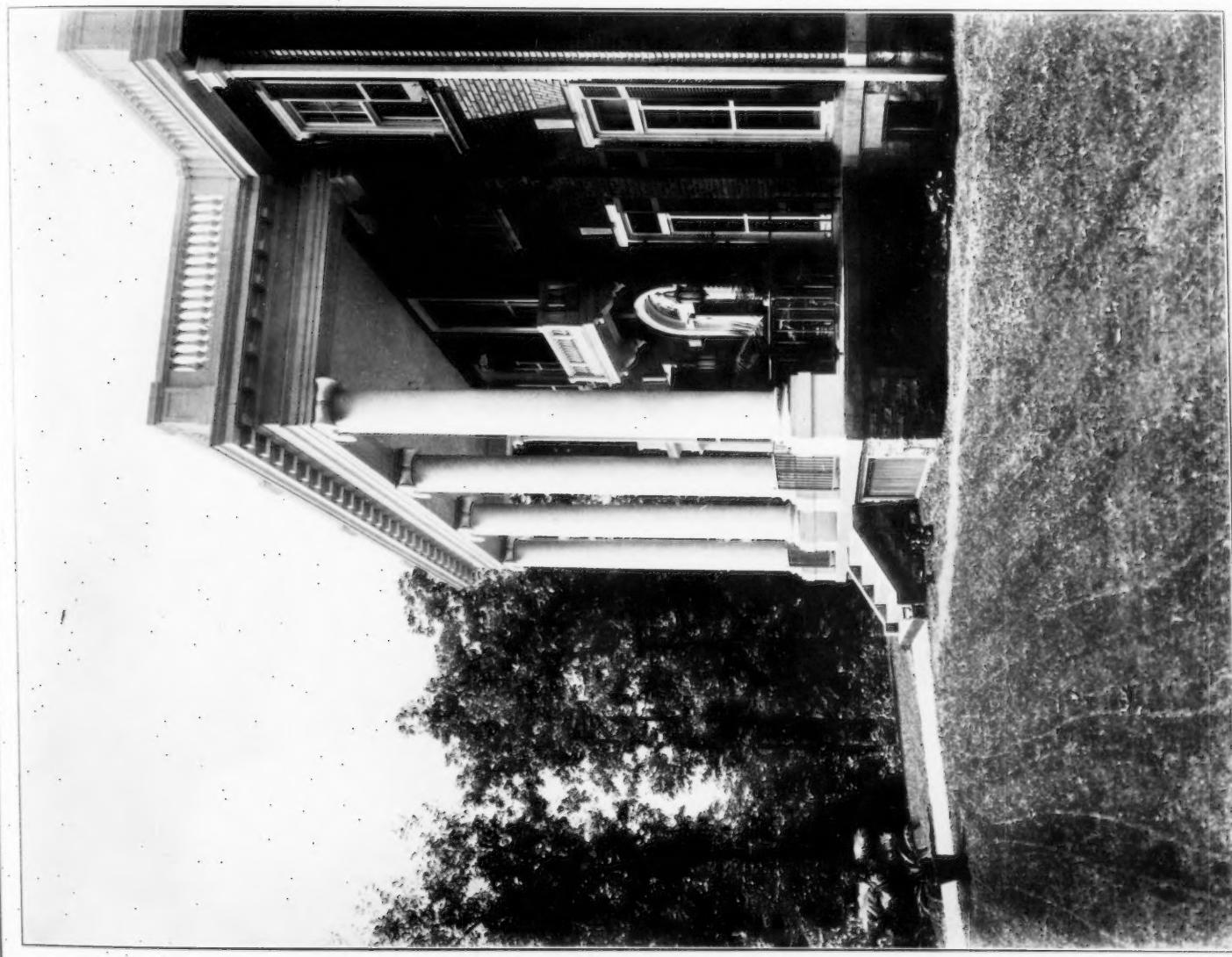
VOL. 16, NO. 2.

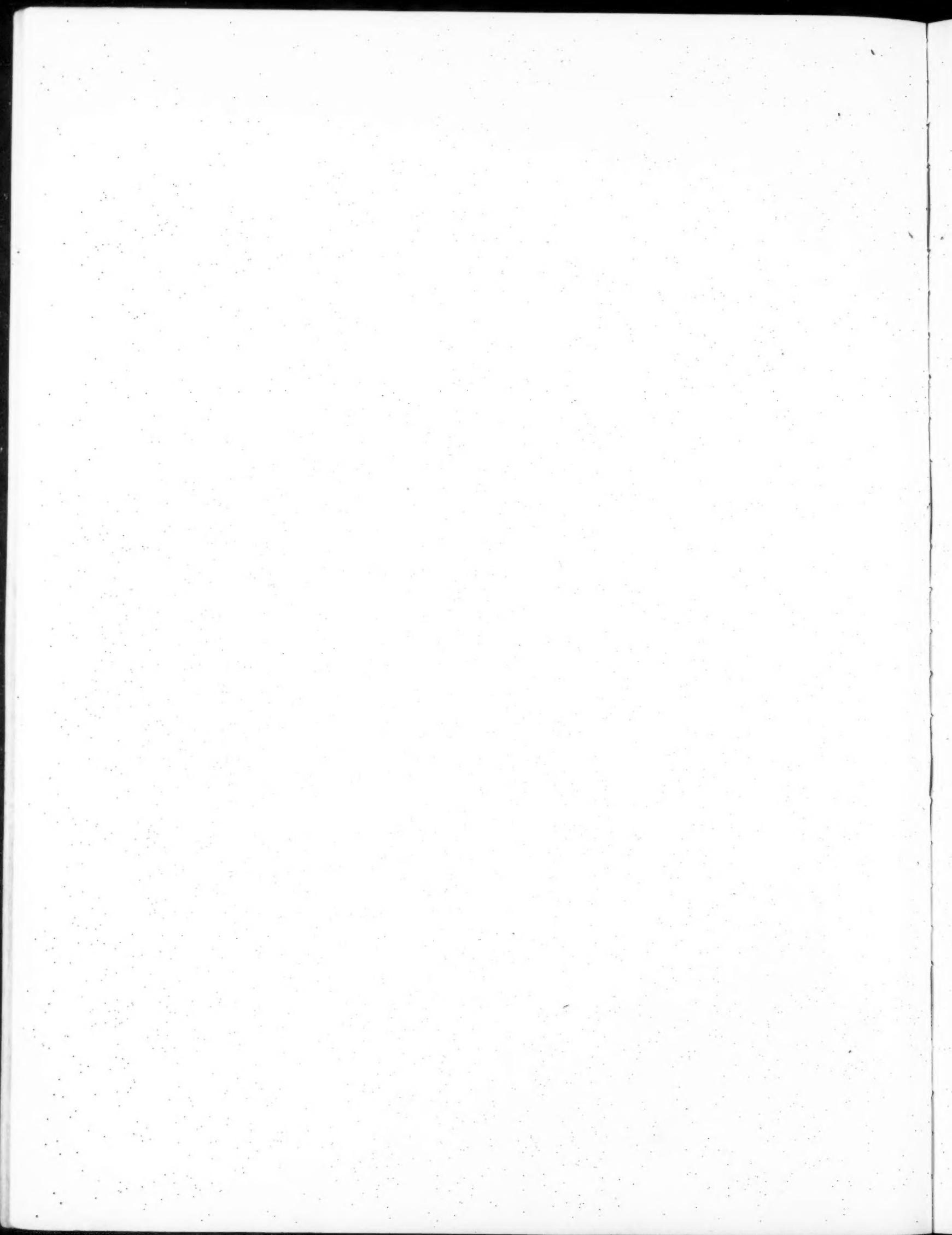
PLATE 27.



HOUSE, ROLAND PARK,
BALTIMORE, MD.

ELЛИCOTT & EMMART,
ARCHITECTS.

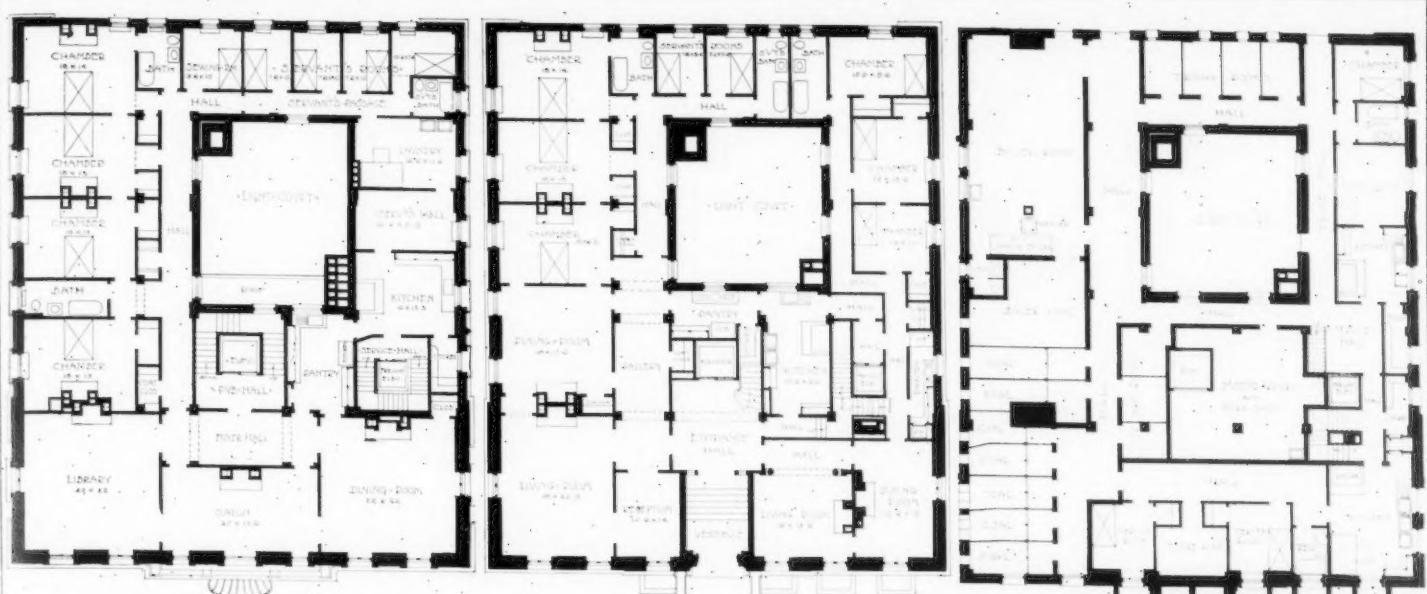




THE BRICKBUILDER.

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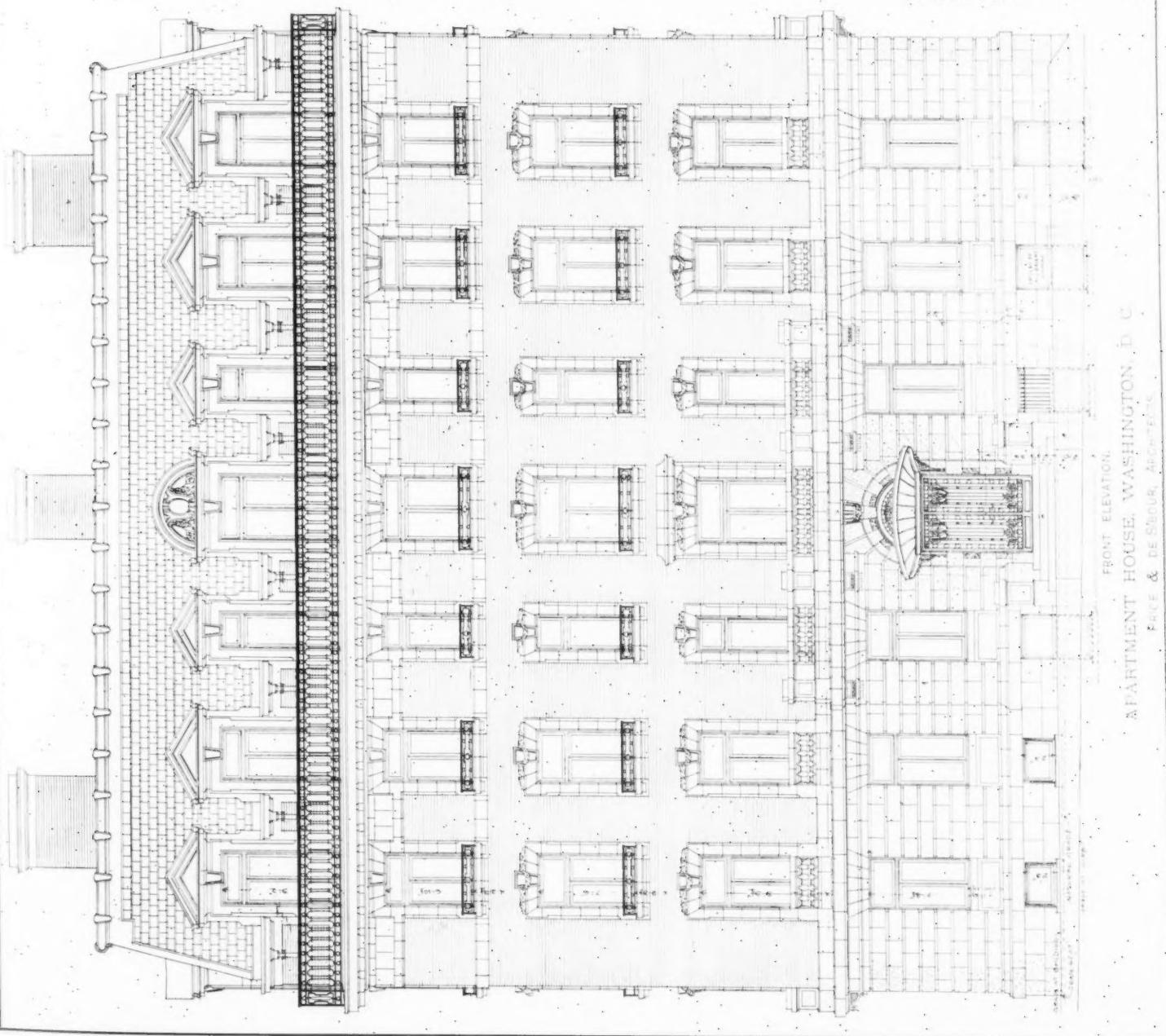
PLATE 28.



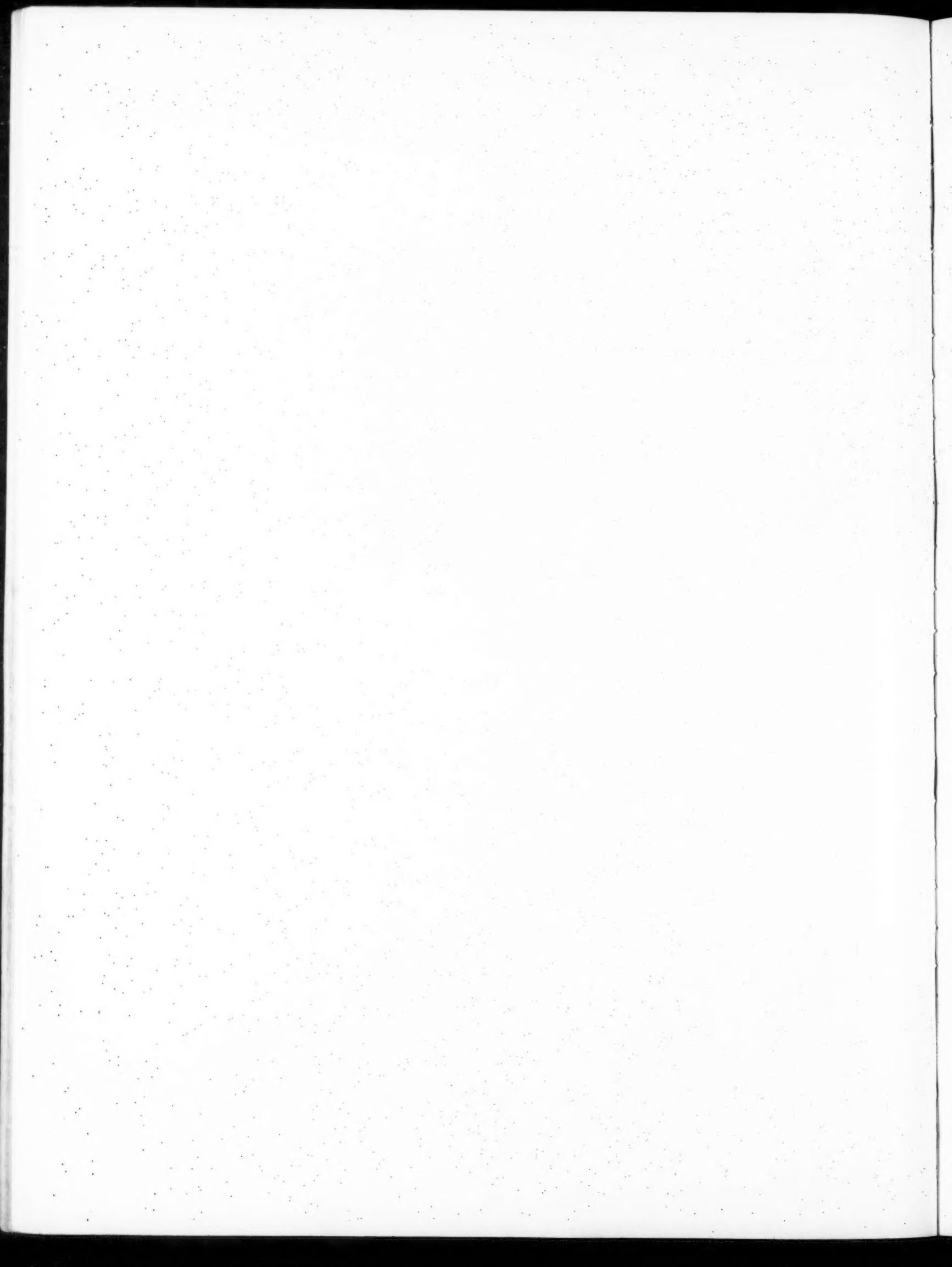
TYPICAL FLOOR PLAN.

FIRST FLOOR PLAN.

BASEMENT PLAN.



FRONT ELEVATION.
APARTMENT HOUSE, WASHINGTON, D. C.
PRICE & DE SICO, Architects.



THE BRICKBUILDER.

VOL. 16, NO. 2.

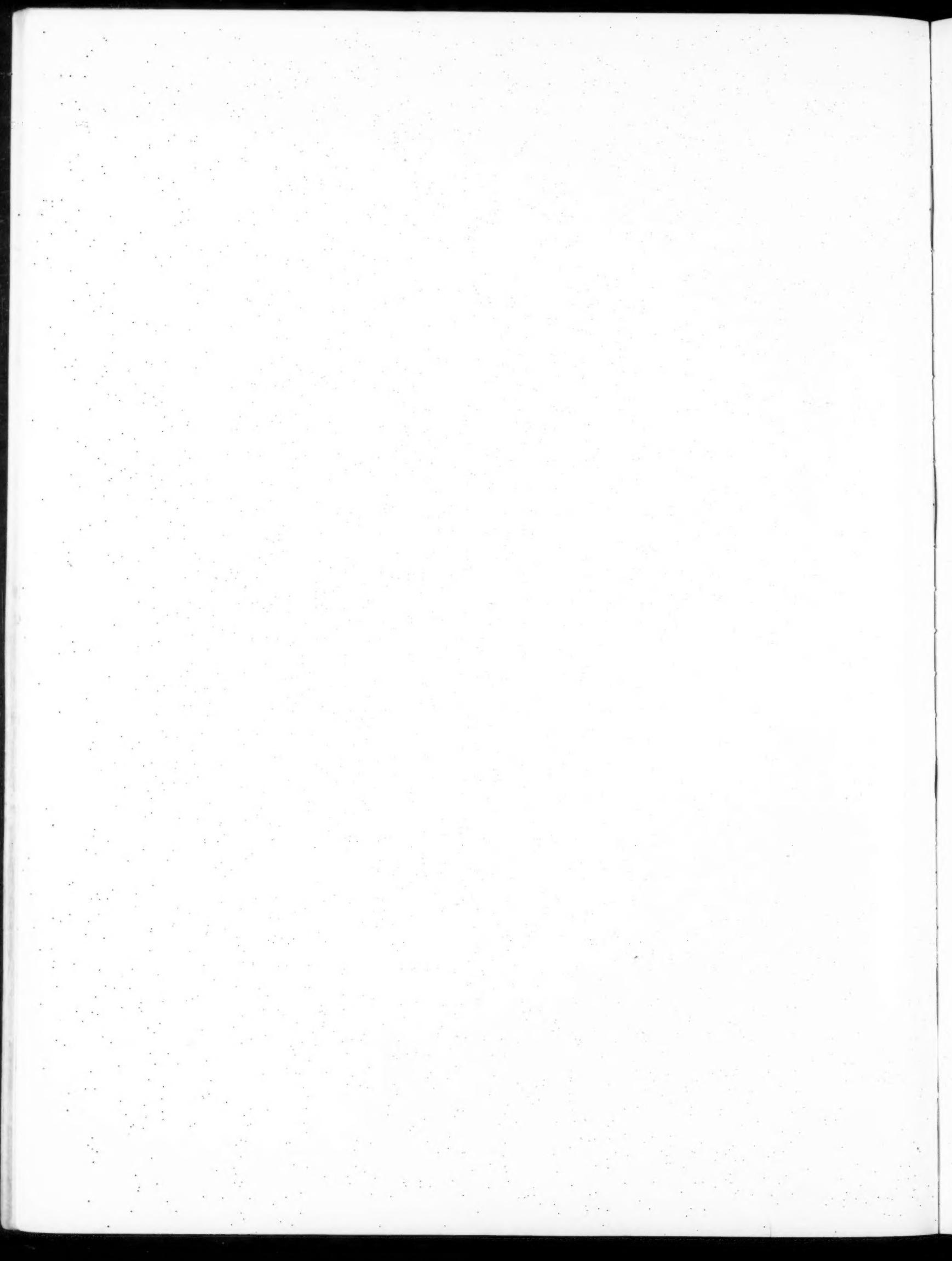
PLATE 29.



JOHN ESTHER
MEMORIAL GAL-
LERY, ABBOT
ACADEMY, AN-
DOVER, MASS.



ANDRÉWS,
JÀQUES &
RANTOUL,
ARCHITECTS.



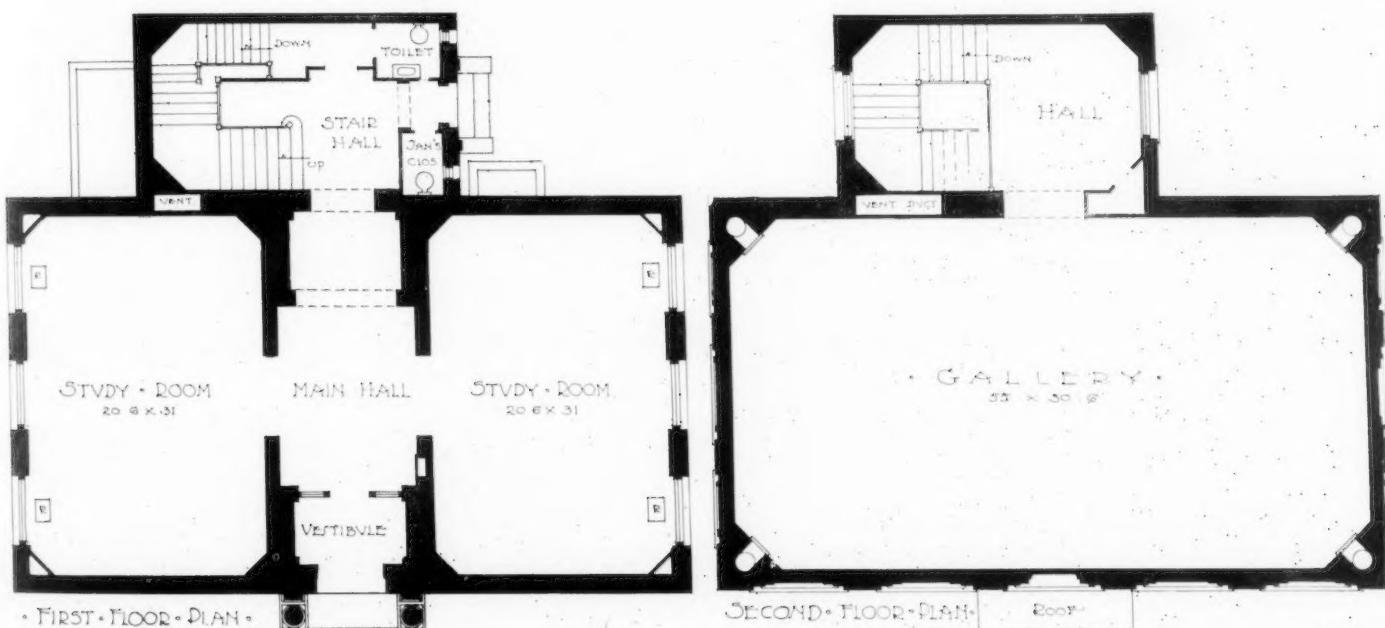
THE BRICKBUILDER.

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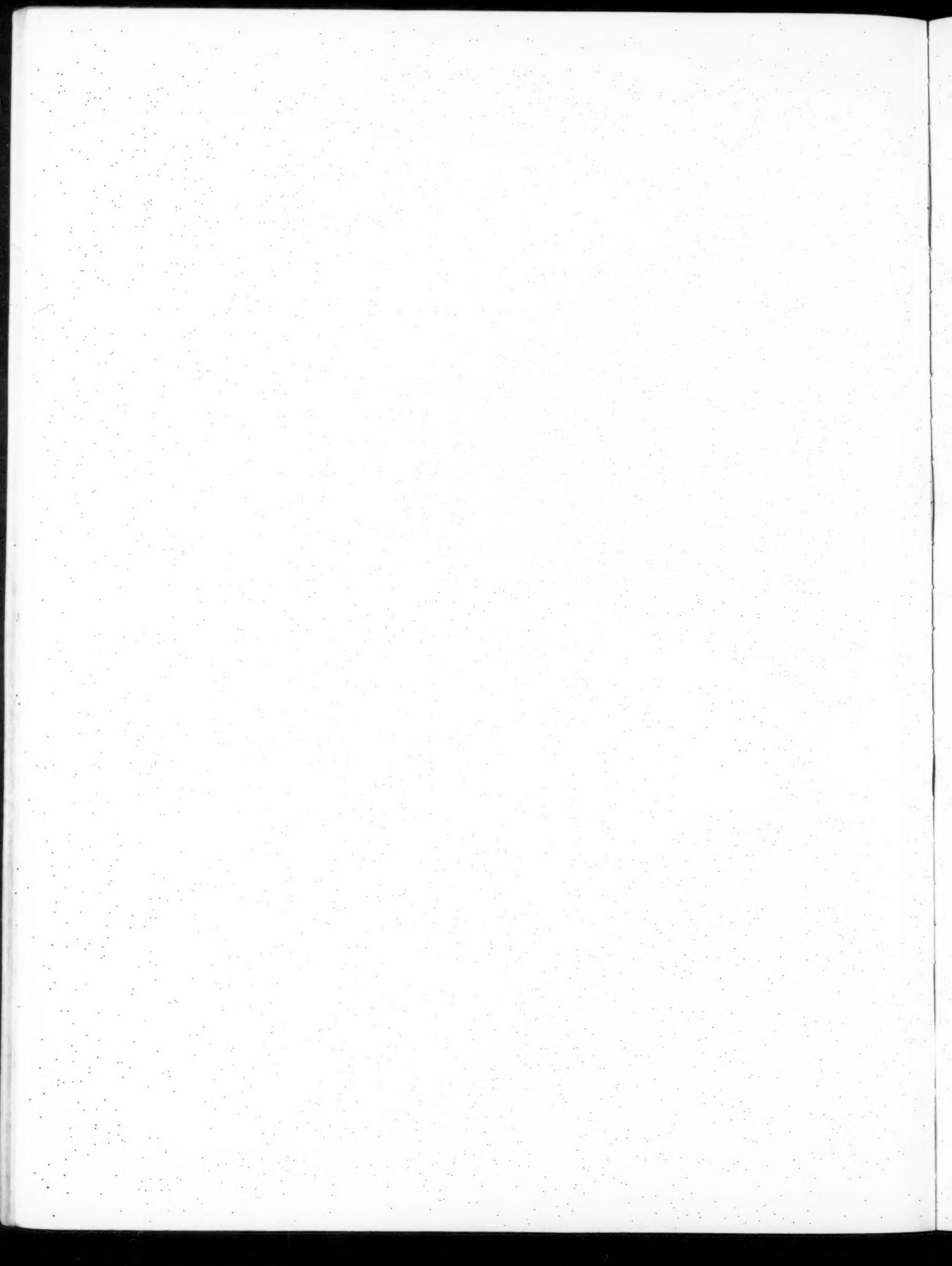
PLATE 30.



SECTION THRO' BVIDING



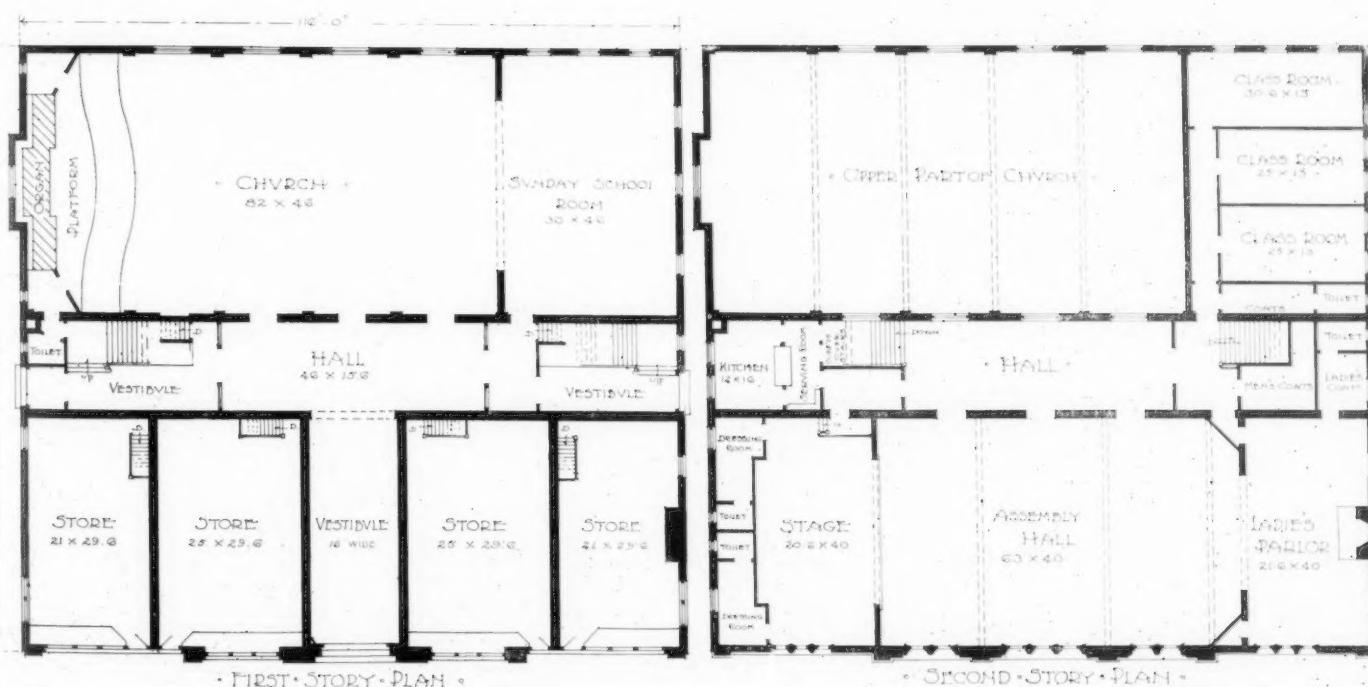
JOHN ESTHER MEMORIAL GALLERY, ABBOT ACADEMY, ANDOVER, MASS.
ANDREWS, JAQUES & RANTOUL, ARCHITECTS.



THE BRICKBUILDER.

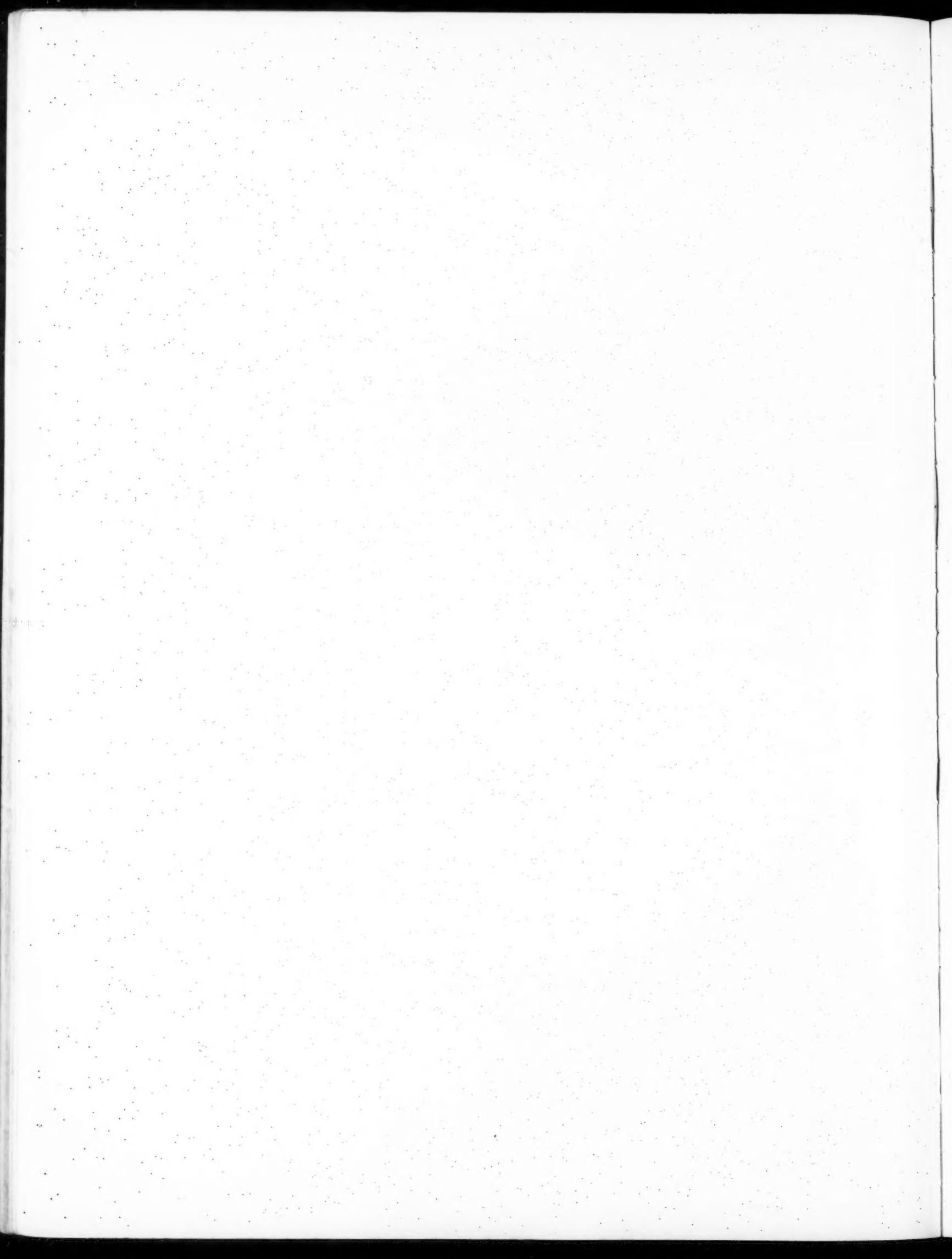
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PLATE 31.



BEACON UNIVERSALIST CHURCH, BROOKLINE, MASS

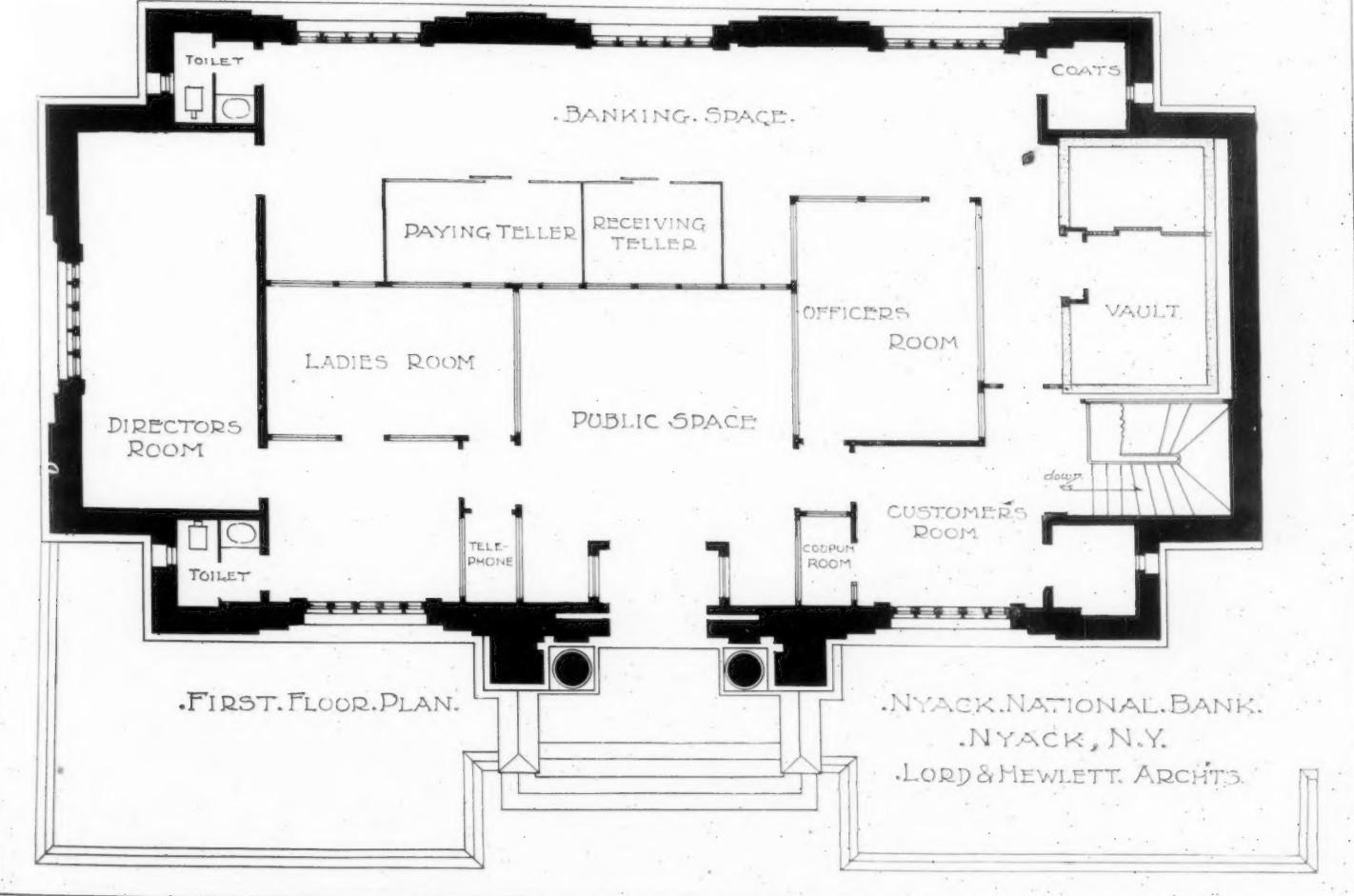
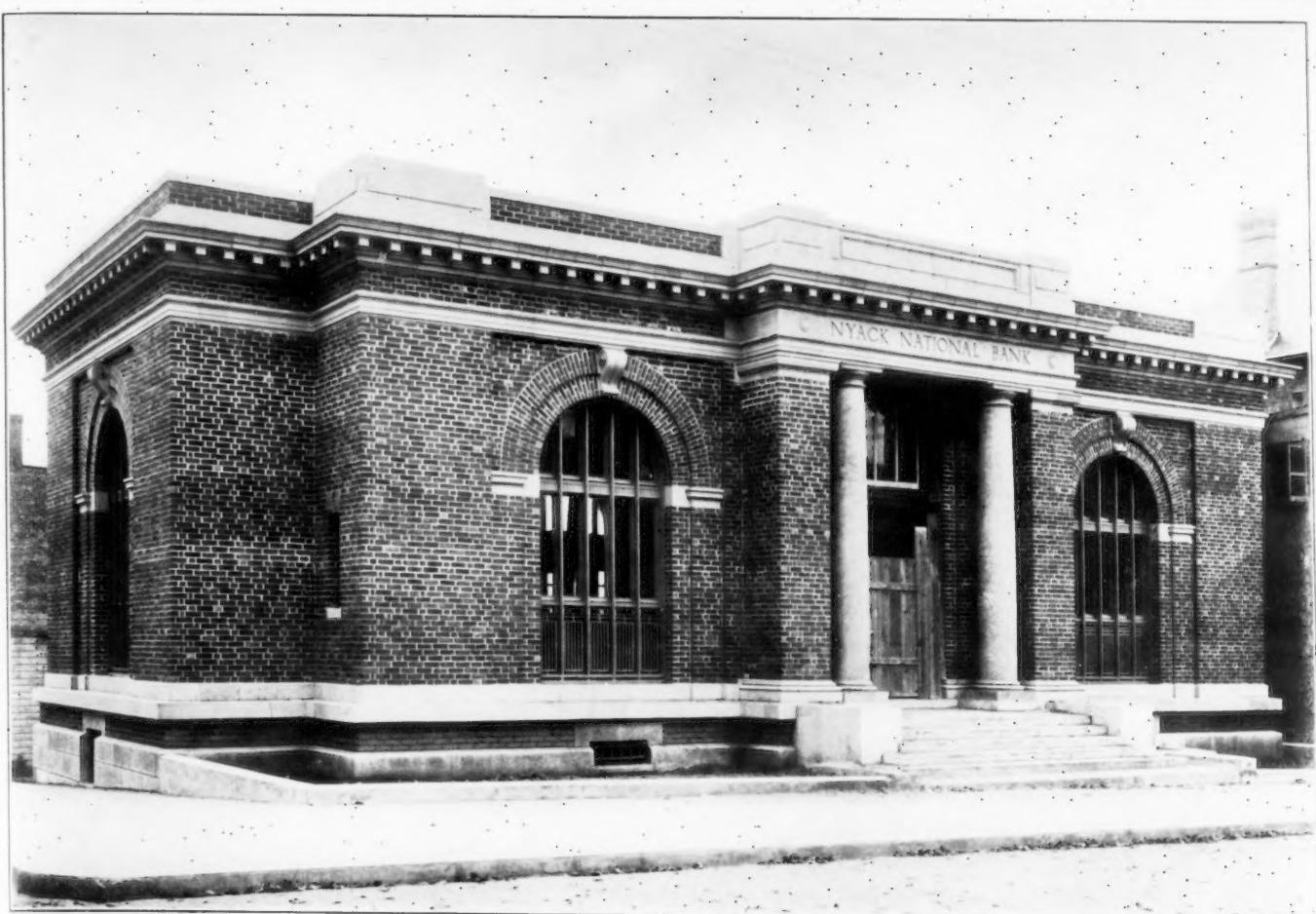
C. HOWARD WALKER ARCHITECT.

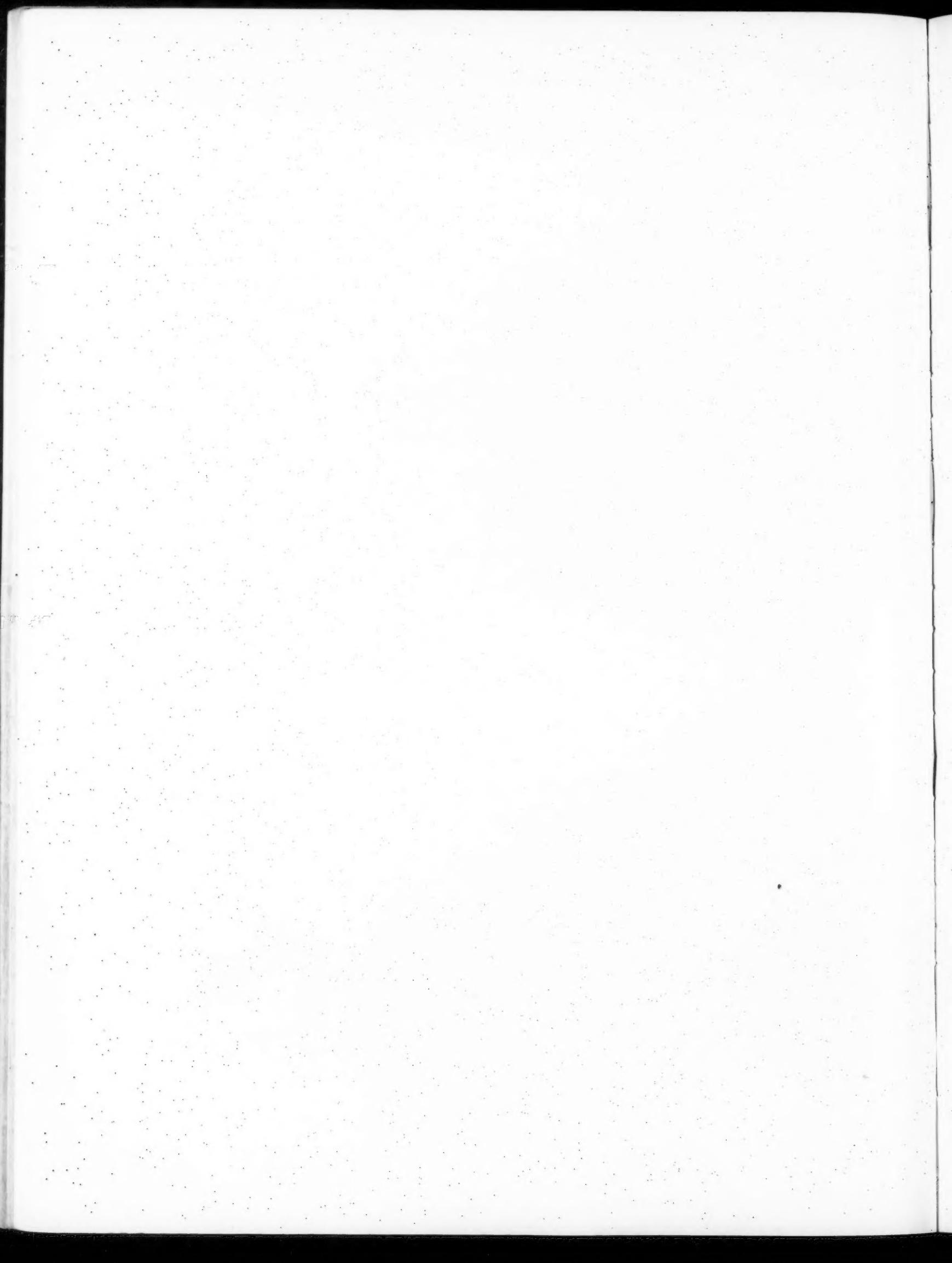


THE BRICKBUILDER.

VOL. 16. NO. 2.

PLATE 32.







FRITHWOOD HOUSE, MIDDLESEX.
Mervyn Macartney, Architect.

THE BRICKBUILDER.

In a broad sense this development works itself out along two lines—the first is an almost direct carrying on from that point to which brickbuilding had arrived in the eighteenth century before eclecticism had stifled every kind of architectural evolution. This Georgian brick architecture depended for its aesthetic effect less upon design, though that quality was never entirely absent, than upon the excellent manner in which material was used; in short, this was architecture with style about it, but style in its best and broadest acceptation, reasonable, reserved and orderly yet without a trace of affectation.

If these qualities could be associated with the way in which materials were used at that time they can be still more aptly descriptive of the brickwork executed then. One can therefore view with satisfaction a generation of architects who will devote themselves to following up this tradition even to the verge of copyism. One hundred and fifty years is a long void to bridge with success in matters architectural, yet not the least interesting of modern English domestic work, both in town and country, is based on a careful study and adaptation of the older brickwork.

Its aptitude, even nowadays, to the somewhat limited opportunities of town work is remarkable, as is evidenced by many London examples both old and new: On cramped sites demanding large, regular and repeating window openings, it is obviously best to eschew elaborate architecture and let the effect come from simple arrangements and from the proper use of materials. As a case in point, take the two new houses in Westminster, built by Horace Field for two members of Parliament, and part of that great street improvement that has been going on in the neighborhood for some years. As these houses were to stand among just such old work as has been described above, it was clearly the right thing to assimilate them as much as possible with their surroundings. The bricks used for the main walling are of a warm

gray color varying very much in shade, and their irregular, they thus come nearer to the present tone of the old London stock bricks than is possible with the commoner yellow bricks.

Compared with the bricks used by Mr. Champneys over twenty years ago at St. Bride's Vicarage, hard-pressed red bricks of great uniformity of appearance, these Westminster bricks show how great has been the advance towards a more reasonable means of obtaining effect by variety and judicious selection of material.

Apart, of course, from the fact of it being a fine specimen of the brickwork of the eighties, St. Bride's Vicarage is interesting because in it rubbed brickwork seems to have reached its apotheosis. This material, which with molded bricks was lavishly used for dressings and cornices, about the Cromwellian period, was revived by Norman Shaw at Lowther Lodge, Kensington, and frequently used elsewhere amongst his earlier works.

The little house at Croydon, with its extremely simple scheme, and, in a greater degree, Turner Powell's charming house at East Grinstead, bear witness to the adaptability of traditional treatment to detached houses in suburb or countryside.

Thanks to the enterprise of some far-seeing municipal authorities, who have carried out excellent brickwork in their housing scheme, even what may nowadays be truly called "vernacular" architecture seems to be influenced by the movement at work where more expensive houses are concerned. When this building work, which springs from the requirements of the small householder,—the man who does not employ an architect but lives in a ready made villa,—shall have come fully under the new influence, it will be possible to claim a high place for English domestic work, second only to that occupied by the seven-



THE GRANGE, HAMPSTEAD.

HOUSES IN GREAT COLLEGE STREET.
Horace Field, Architect.

HOUSE AT CROYDON, SURREY.

teenth century buildings, when good design was spontaneous and seemed to permeate all that was done.

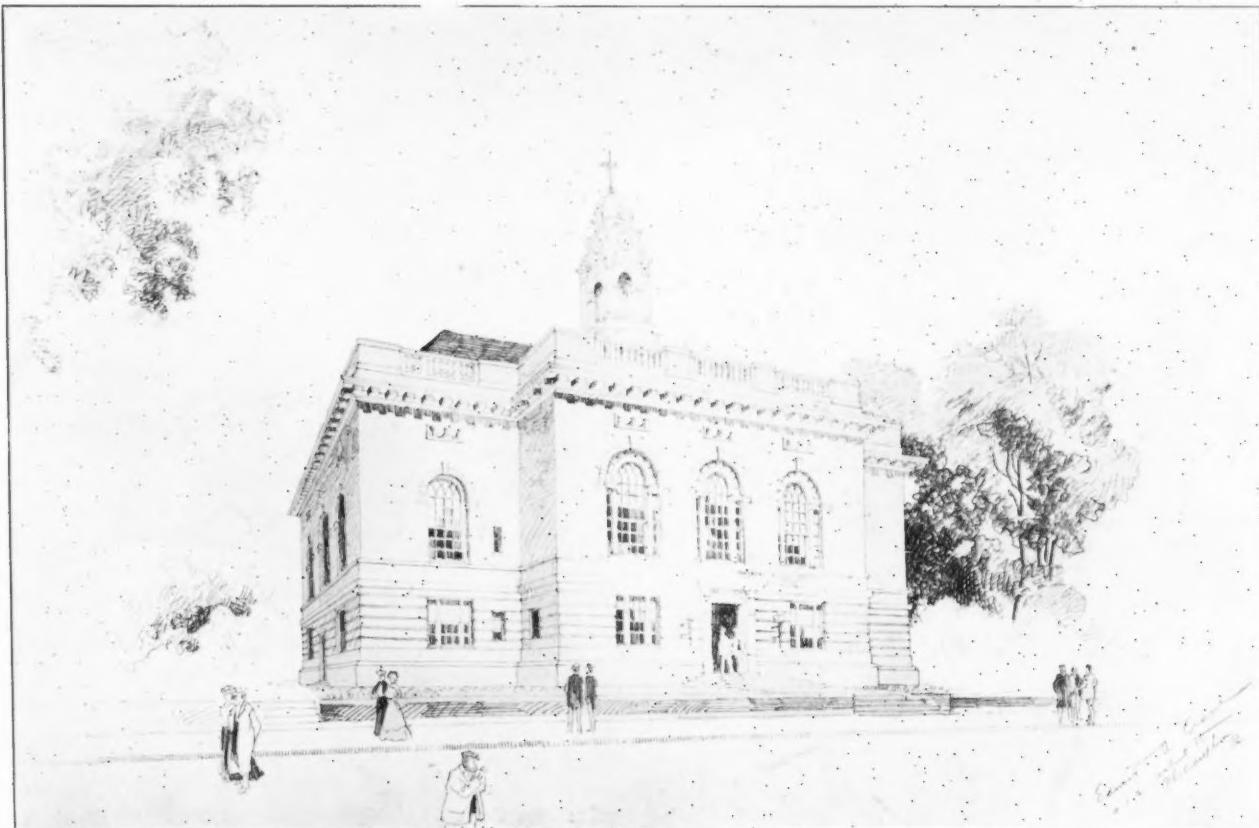
A Village Courthouse.

ARTICLE IV.

BY EDWARD A. CRANE.

PICTURE an old New England town with its wide main street sheltered by elms of many years' growth and its old common dating back to the days of the colony when the town was founded. This town, or perhaps we should say city, for it has now had that title for many years, although its general air is that of a country village, is the seat of a small but prosperous county. For generations the courts have been held and the general county business has been transacted in the old brick building

three distinct groups: First, a courtroom of about twelve hundred square feet, with small anterooms for the judge and counsel, with private stairs leading from a separate rear entrance. It is suggested that this occupy a separate pavilion in the rear, the height of courtroom being carried up so as to form a small balcony on the second floor. The balance of the entrance story should be given to the second group, which should include on one side a room for the grand jury, about six hundred square feet, with anterooms, etc., and on the other side apartments for witnesses, prisoners and the district attorney. There should be an ample lobby on the first floor, with two flights of stairs leading up to the front portion of the second story, which should be given up to the probate



A VILLAGE COURTHOUSE.
Edward A. Crane, Architect.

facing on the common, but the inconvenient, dark and limited quarters have long been the subject of severe criticism, and, after much agitation on the part of the daily local paper, the county commissioners have decided that the necessary steps should be taken to erect a new and more commodious building. As this can only be done by borrowing the money in the name of the county it is necessary to obtain authority from the state legislature for such action, and while these steps are being taken the commissioners have authorized the preparation of preliminary sketches with a view to advising themselves as to the arrangement and character of building that will be most suitable for their needs.

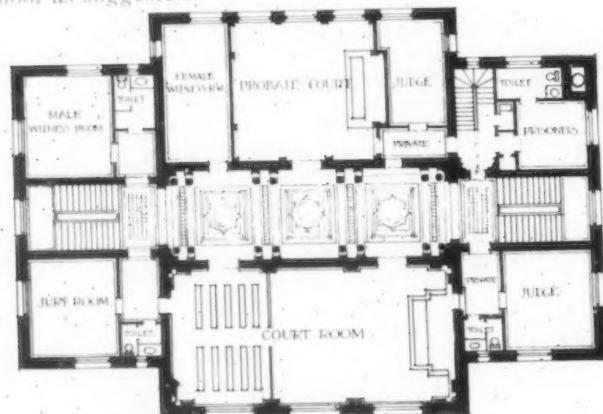
The requirements, as prepared by the commissioners, read: "The courthouse is to provide accommodation for

court, including a courtroom about six hundred square feet and registry of deeds about eight hundred square feet and offices for the registrar and clerks and a small waiting room. On this floor there should be a public lavatory."

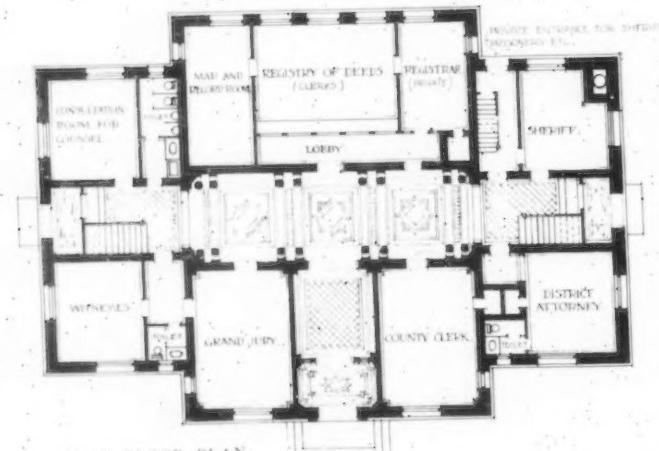
The general arrangement suggested does not seem to be a desirable one, for the reason that the registry of deeds and other county offices are constantly used by the public and should be placed in the most convenient and accessible locations, while the courts, which from their nature demand quiet and are in addition used only at stated intervals, should be so placed that those who visit the building for other than court business will not be required to pass in front of the courtrooms. It seems, therefore, extremely desirable to place the courtrooms and their accessories upon the second floor and the regis-

try of deeds, etc., on the first floor, and an endeavor to persuade the county commissioners of the desirability of this suggestion will be made.

Entirely aside from this question as to what seems to be the proper arrangement of a courthouse of this character is that of the architectural treatment, and the plans should be so arranged that the exterior will frankly express the purpose of the building, and with that in view the principal court has been placed in the pavilion on the front in the second floor. The very character of this room and its windows gives the idea of a small courthouse, the plan and elevation accuse each other frankly, which should be the case, but this would not be possible if the principal court were placed at the rear of the building on the first floor as suggested.



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

In solving the problem it has been borne in mind that, as stated by the commissioners, the money available is limited, and while it is proposed that the building shall be constructed of fireproof material throughout, every economy consistent with constructing a building of suitable design will be practised. The exterior will be of dark red brick laid with English cross bond, with trimmings of light-colored terra cotta. Considering the limited amount available, the building has been kept as compact as possible, and in the plan this has received special consideration. The principal corridors, while monumental in character, are not extravagant or wasteful, and at the same time are so arranged that they connect directly with all the important rooms on both the first and second floors.

The Village Cottage. III.

BY GILBERT HINDERMYER

IT seems that the character and expression of this work are at once determined by "Village" and "Cottage." A village calls for quiet harmony; cottage demands simplicity, restraint, directness and economy; therefore the plot, the house, the garden and the stable are designed on this basis.

The conditions governing the present problem are pleasantly lacking in many of the difficulties frequently encountered. The lot is large and a fair shape, two hundred and fifty by three hundred feet; nothing mars or prevents the best exposure; there are no awkward grades to be handled and no natural features, such as rocks, trees or streams, to hamper freedom in the composition.

Because the length of a lot is of more use than great breadth, the present plot has been selected with its long axis running nearly north and south. This permits the house to be placed parallel to the road, as a partial screen to the garden, which, it is believed, should be entirely isolated from the public highway. Neither this nor the living-rooms of the house should look to the road for entertainment. A length of three hundred feet permits the house to stand well back from the road, yet leaves ample space for gardens, walks, a stable and other country house accessories on the remainder.

Next in importance is to make the most of the southern exposure. When it is remembered that the warm winds in winter and the cool breezes in summer come mostly from that quarter the reason is obvious. The next step is to shelter or screen the plot from the cold north and northeast. It will be seen from the plan that the placing of the house and stable helps to do this, and that the rows of trees, presumably maples, elms, or horse-chestnuts, along the front and one side, play an important part as a wind-break.

Having determined the exposure and indicated roughly the position of the big parts of the design, it will be well to select or bear in mind some architectural style or some character of design to which all the parts of the scheme shall conform. While it would be interesting to consider our lot located in a part of the country where unusual or picturesque conditions prevail, as, for instance, southern California, where the perpetually blooming patio gladdens the eye, great overhanging eaves cast cool, deep shadows, and tiles lend color and quality to roofs, still, it is felt that average conditions in a temperate climate will prove of more general interest. This is, therefore, a village in one of the Middle States, where snow would check the blooming ardor of the patio and make the tile roof ridiculous. One may claim that the American country house has achieved a style of its own, or that one need look no further than the colonial examples of either northern or southern type for beautiful precedent. Admitting both, it is still believed that the older civilization of England has evolved types of the dwelling house possessing a charm which belongs to neither of the others. They were evolved, too, under social conditions, methods of living and climatic influences similar to our own—and, therefore, serve especially well as a guide to the solution of our own problems which

are so nearly akin. This is the type upon which the present design is based.

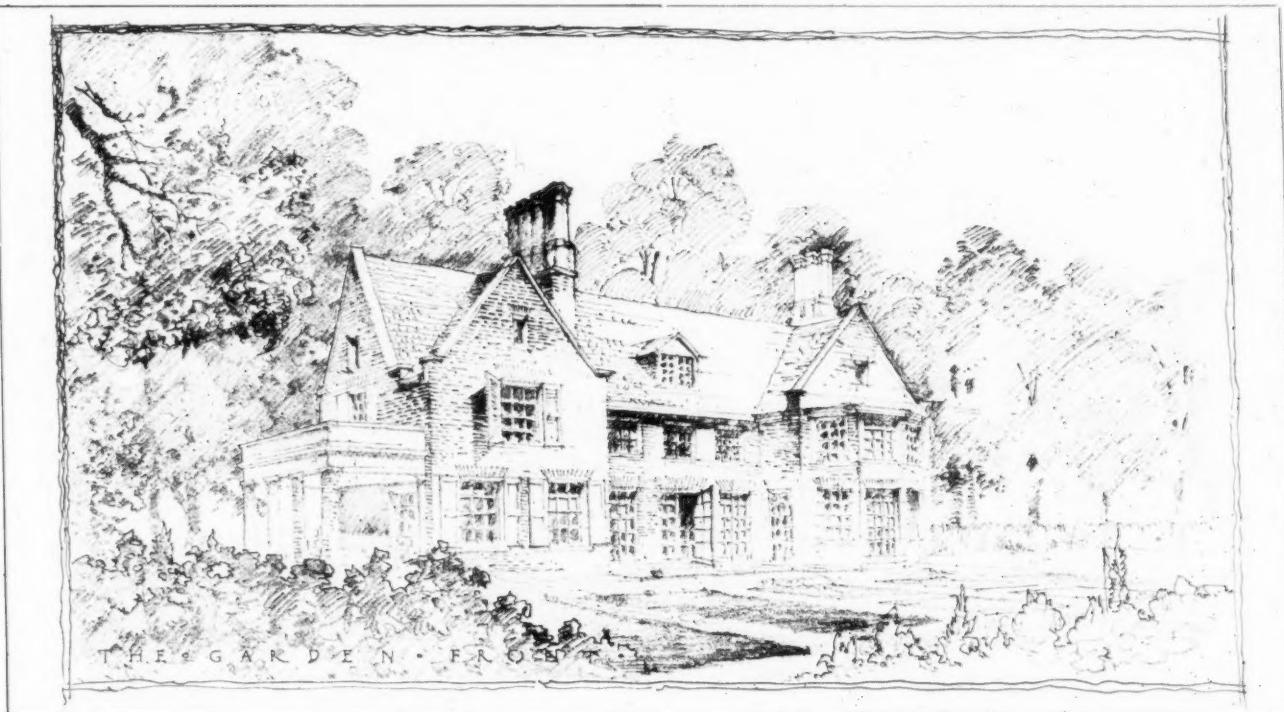
In mass the house is long and low; long, because that means the best exposure for the most rooms, and low because long, horizontal lines harmonize better with a flat site and impart a greater degree of charm. Notice the persistent way in which the house turns toward the south; dining-room, living-room and library all have the sunny exposure and look toward the garden. It is also to be observed that the house is turned a little east of south, in order that it may have the benefit of the morning sun. The bedrooms above are also all on the south, and nothing is left for the northern exposure but halls, stairs and unimportant rooms.

The size of the house is often a difficult matter to determine. The probable cost usually reduces the size to a minimum consistent with necessities. The average client, especially if that client be a woman, sometimes

the same thing in area; so three rooms have been shown of the minimum size for comfort. There is also a second bathroom which serves the three bedrooms in common. It seems but reasonable to suppose that a family of this size will have use for a guest-room. The "spare-room" has therefore been provided. Across the north side of the house has been placed a serving-room, the staircase, a bath, a linen closet and the servant's stair. The servant may be placed on the third floor, which should also be used for storage and a play-room for the small children.

The area of the second floor being determined, we find that it results below in a dining-room, a long living-room eighteen by thirty-six feet; a library opening from it, with a den at the back. This may seem a generous arrangement, perhaps, but it will be none too much when the children have begun to receive guests separately.

The stair is placed in a hall by itself, a part of this being utilized as a vestibule. The entrance door is pur-



poses to be quite satisfied with three rooms on the first floor; but above, there must be four, five, or even six bedrooms, each with "a good, deep closet"; at least two baths—and one is lucky not to have a sewing-room, a linen closet and a "loggia over the porch" numbered among the absolute necessities of the second floor. All this is quite possible, but its accomplishment always astounds the client by the size of the first floor. Experience having proved it the wisest plan to determine the second floor so soon as the general shape of the house is settled roughly, let us begin that way. The requirements are for a man and wife, three children and one servant. "A man and wife"—that means usually one large room with probably a dressing-room adjoining, or sometimes two small rooms are preferred. In either case a bathroom and ample closets must form part of the suite. "Three children"—this implies either a room for each—they will require it later—or else that one room for two must be as big as two single rooms, which comes to

positively off center, permitting that "looking through the house," so-dear to the average home builder, although a hall does not run through from front to rear. The living-room opens upon the terrace with three long, French casement windows. The library and dining-room may have similar openings at the side. Access to the stair may be had directly from any of the three rooms. The dining-room is placed to receive the morning sun. A pantry separates the kitchen from the front entrance, and forms a convenient passage for the maid to the front door. The northeast, or least desirable corner of the house, contains the kitchen and back porch. It seems an error to shut off air and sunshine from the living-room by a porch, and this is therefore placed on the southwest corner. An open paved terrace takes its place between the wings.

Passing into the garden, we find a broad walk across the entire front; next comes the formal garden—or flower beds—divided by narrow walks which would look well paved with flat, irregular stones. At the other side

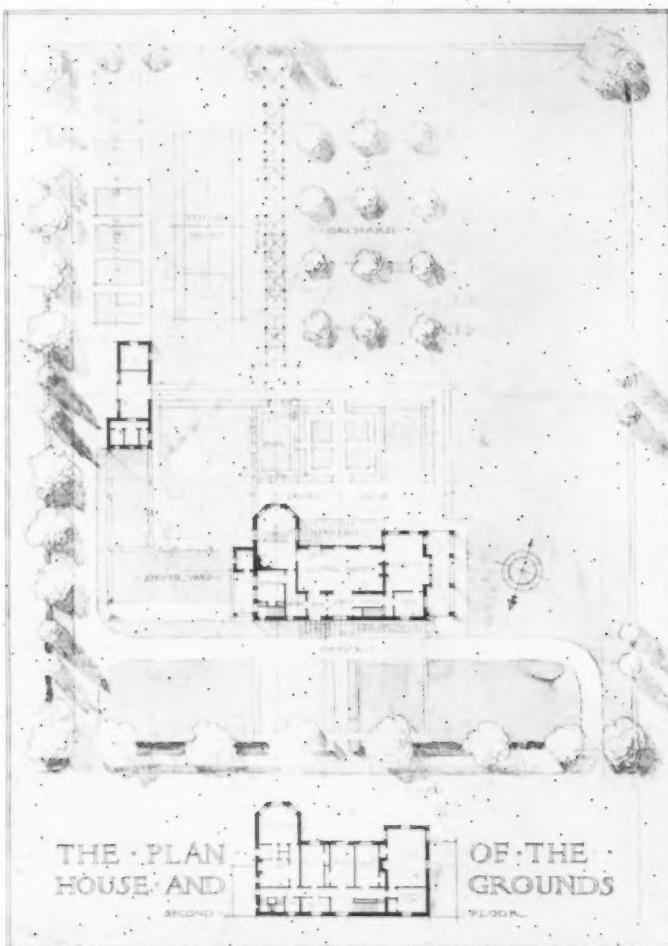
THE BRICKBUILDER.

of the beds a long walk borders them and terminates at the stable. To the south of the stable is placed the kitchen garden, adjacent to the main drive from the street to the stable.

Instead of dividing the lot into nearly equal parts with a walk centering on the house, it is felt that greater interest is derived by placing it at the side and centering it upon some special feature. The dining-room has therefore been made to open upon a platform from which we descend by a few broad steps to a lily pond shaded by tall shrubbery. Beyond this we find a long, straight path, covered by a simple arbor, offering a view of the tennis court on one side and the orchard on the other. This path terminates in an arbor sheltered by a tall hedge at the limits of the lot.

With an ample lot upon which to work, the temptation is to multiply features of interest, or to amplify and elaborate those which are used. But restraint is a valuable quality, and care must be taken not to overwhelm a simple house by a garden too imposing. Having concentrated the interest in the most important area, it seems but wise to allow the remainder to take care of itself—or left to be planted with groups of trees for later picturesque development.

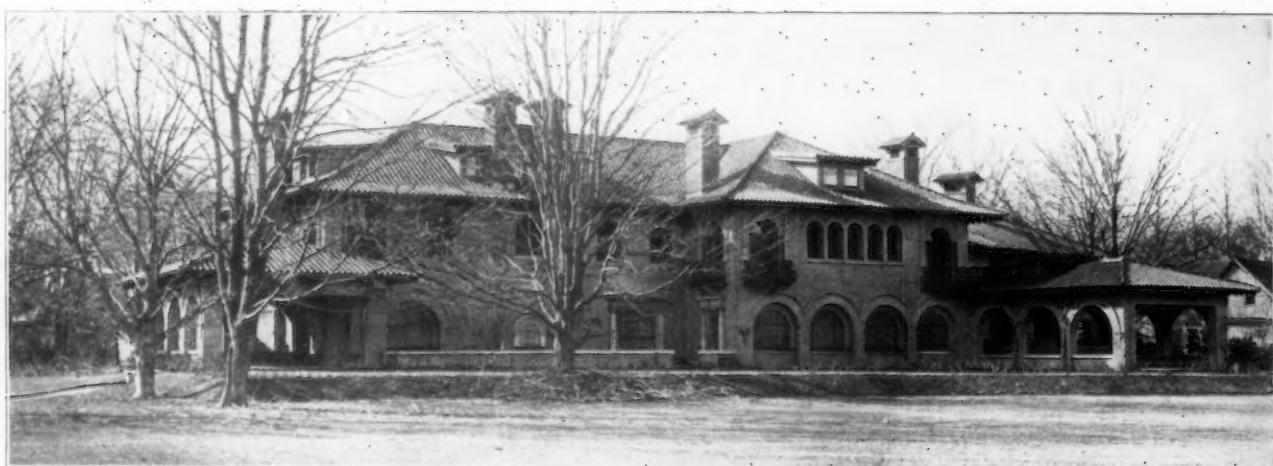
For the materials of the buildings, red bricks, rough in texture, laid Flemish or English bond, with a wide joint



in white mortar, would be quite appropriate and look extremely well. In place of stone, terra cotta used in short lengths offers an economical substitute. Chimney tops of this material may be made into rich and interesting features without undue expense. All this, of course, unless local traditions or methods had already determined a style of building and a method of using materials which would make those suggested lacking in harmony with the neighboring buildings.

In this problem simplicity must be the absolute rule. The endeavor must be to provide for comfort but to resolutely avoid and discard everything in mass and detail which tends toward luxury or mere ornamentation.

Perhaps it may be objected that the limitations of a "cottage" have been overstepped. With the modern ways of living, however, it is doubtful if a family of this size could be satisfied with less, except by radical concessions, which, shown upon a drawing, would be difficult to understand and lead to adverse criticism. These arrangements are individual. It is hoped, however, that, bearing in mind always this matter of simplicity and using proper economy in the matter of interior finish, the solution indicated here may be happily suggestive for those whose building aspirations are necessarily limited to the scale of a village cottage.



HOUSE, NEWPORT, R. I. Hibbard & Gill, Architects.

The Bank Building Competition.

THE SUCCESSFUL COMPETITORS.

GEORGE A. LICHT, who was awarded the First Prize of \$500, received his early architectural training in the Atelier Freedlander, New York City; won the Paris Prize, or Beaux Arts Society Scholarship, which entitled the holder to two years' study and travel abroad; passed the examination in architecture at the Ecole des Beaux Arts with the highest mark; entered the Atelier of J. L. Pascal; was admitted to the first class at the Ecole through the special arrangement made with the



GEORGE A. LICHT.



H. C. PITTMAN.

French Government by the Beaux Arts Society, by which the winner of the Paris Prize entered directly into the School and the first class; took the Prix d'Emulation offered by the Government for the greatest number of values taken during the year; won the Grand Medaille offered by the Société Centrale des Architects Francaise for the greatest number of values in projects rendered in three years; won the Gold Medal of the Architectural League for last year; has traveled through Italy and studied at Rome. He is now



HOMER KIESSLING.



CLAUDE W. BEELMAN.

in the office of J. H. Freedlander, New York City.

H. C. Pittman and Henry H. Braun were awarded the Second Prize of \$200. They are at present practicing architects in New York City. Mr. Pittman received his architectural training in the offices of Melvin H. Hapgood of Hartford, L. C. Holden, Clarence True and A. J. Manning of New York City. Mr. Braun received his architectural training in the offices of Adler & Sullivan, Chicago; Henry Ives Cobb and George B. Post of New York City.

Calvin Kiessling, who was awarded the Third Prize of



HENRY H. BRAUN.

\$100, received his early training in the better known offices of Boston. He is at present in the office of Guy Lowell, Boston.

Claude W. Beelman, who was awarded First Mention, received his early training in various offices in the cities of Toledo, Philadelphia, Cleveland and Columbus. In 1906 he was awarded the Harvard Scholarship, given by the Architectural League of America. He has also been successful in several smaller competitions. At the present time he is employed in the office of Albert Kahn, Detroit, Mich.

Editorial Comment and Selected Miscellany

THEY DO THINGS DIFFERENTLY.

A NEW Masonic Temple, to cost fifty or sixty thousand dollars, is to be erected at once in Flint, Michigan, and the building committee, represented by the judge of a circuit court and the superintendent of a school for the deaf, graciously announces that competitive sketches from architects will be received. The size of the lot is casually mentioned and there is an intimation of a few special rooms which might be desirable, the notice closing with a mandate that the building is to be "of the finest brick obtainable." This is so manifestly within the scope of THE BRICKBUILDER that we would seem to be justified in speaking of it, but somehow we doubt if the eminent judge and the superintendent of the deaf school will receive many replies to the alluring



ENGINE HOUSE, ST. LOUIS.
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HOUSE AT CHICAGO.
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advertisement. There are two mysteries connected with modern architecture. One is the imbecility displayed by the average business man when placed on a building committee; in assuming that all he need do is to whistle and architects generally will tumble over themselves to capture his two-cent job. The other is the far greater imbecility of many of the architects in rising to such a bait, early, often, and on all occasions. We believe the architects themselves are to blame for the miscellaneous open competition evil, and perhaps after all we can hardly blame the committeeman when he receives such unquestioned evidence that there are plenty of men calling themselves architects who are ready to scrap for a morsel.

Unfortunately, in the eyes of the average business man, every architect is a good one if he wants to be, and only as the public is educated to know better by the architects themselves does the competition evil grow less acute. The public appreciates architecture but does not

fully appreciate architects. This is a distinction which has to be borne in mind and is often forgotten by members of the profession.

The average builder is like the average citizen in thinking the average architect is like himself, open to any material advancement within his powers and with ideals not too keenly acute to resist a possible growth in bank account. Should the high ideals, the keen, sensitive temperament which go to make up a successful architect, be of necessity factors in the character of only the few? The many who respond so eagerly to vague notices of possible competitions are the ones who place themselves most in evidence, and by whom, unfortunately, the profession is often judged. Happily, there is the saving remnant of men who lift architecture into the realm of the fine arts.



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NEW BOOKS.

A HISTORY OF ARCHITECTURE. By Russell Sturgis, A.M., Ph.D. Volume I.—Antiquity. New York: The Baker & Taylor Co.

The history of architecture would be wholly a record and examination of the monuments, or of a certain selected number of them, if men had been less wasteful of their inheritance. A little patience, a little consideration, a little sense of what makes up permanent value as compared with trivial changes of fashion, and much of the building of former ages would have been found to fit the requirements of a new age, and a frightful waste of the world's wealth spared.

Of all the buildings treated in this first volume the Pantheon alone is still in use for purposes akin to those for which it was built. A few memorial buildings, also, are nearly intact.



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Most of the structures dealt with are in hopeless ruin. Very many of them are known only by slight traces, and only since the accumulated rubbish of ages or the silt of rivers has been removed by the explorers of very recent years.

Under these conditions, only in part can such a volume as this be thought a history "from the monuments." In part it must needs be a history of the opinions as to the monuments, of many succeeding explorers and critical students. It is the business of a student of art and not of other men to write a history "from the monuments"; but in face of the problems connected with these half ruined or wholly destroyed buildings there must be sought the help of the reader of inscriptions, the decipherer of hieroglyphs and arrowhead characters, the student of comparative chronology, the practised and judicious reader of the books left us from antiquity, the curious searcher among vestiges of bygone beliefs and superstitions.

Those are the conditions under which the present work is prepared. The author has been



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would have been

Milan, in recognition of the contributions to Mediaeval

for many years a close student of the buildings which can be found erect and in use, which can be measured and photographed, and which allow the draughtsman to make sections and the curious constructor to study methods.

IN GENERAL.

The Annual Convention of the Architectural League of America will be held in Washington, April 22, 23 and 24.

Mr. Wm. H. Goodyear, Curator of Fine Arts in the Brooklyn Museum, has been elected an Honorary Member of the Royal Academy of Fine Arts in Italy, which have been made by the Brooklyn Museum.

Milwaukee is to have a new Auditorium Building, to cost half a million dollars. A com-



HOUSE AT WASHINGTON, D. C.
Wood, Donn & Deming, Architects.
Showing Edwin Bennett's Roof Tile.



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petition is to be held for the selection of an architect. For further particulars, address William George Bruce, 45 University Building, Milwaukee, Wis.

The Massachusetts School and Home for Crippled and Deformed Children, Winslow & Bigelow, architects, illustrated in THE BRICKBUILDER for January, will be located at Canton, Mass., and not Clinton, as stated.

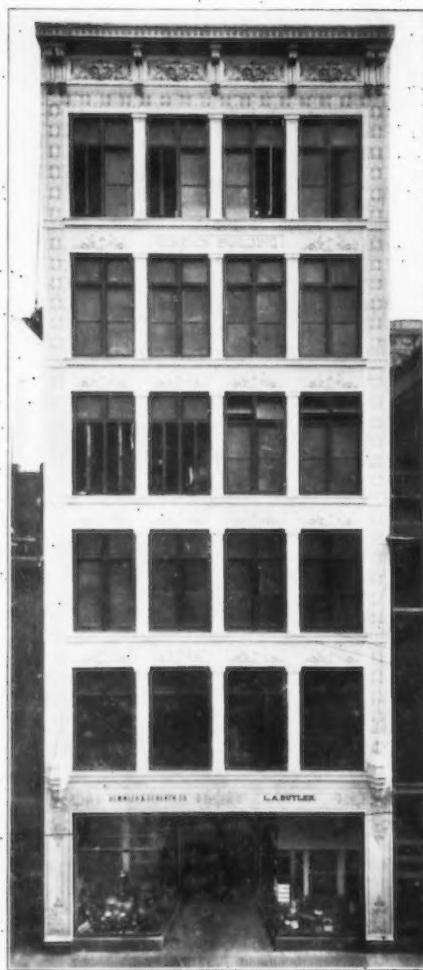
The Church Street Terminal Station of the Hudson and Manhattan Railroad will be the largest and heaviest building in New York City. The structural steel necessary to hold up the structure will weigh over 24,000 tons, and the building when completed will have a theoretical living and dead load of 200,000 tons. 16,300,000 bricks will be required to build this structure above the curb line, enough, if placed end to end, to reach over 2,000 miles, or from New York to Salt Lake City. More than 4,500 tons of architectural terra cotta will be used in the exterior of the building.

The New York office of Fiske & Company, of which Parker Fiske is manager, has been



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Pretzinger of Dayton, Ohio, have dissolved partnership. Albert Pretzinger has opened an office for the practice of architecture in the Reibold Building, Dayton, and solicits manufacturers' samples and catalogues.

The Excelsior Terra Cotta Company supplied the terra cotta employed in the Police Station at Rochester, N. Y., Bragdon & Hillman, architects, illustrated in THE BRICKBUILDER for January.



DETAIL BY GILLESPIE & CARREL, ARCHITECTS.
Brick Terra Cotta & Tile Co., Makers.

awarded the contract to supply the front brick on the large new Power House for the Hudson Power Company at Jersey City. The brick selected is the Williams Grove Cream Buff.

John G. Siener, architect, 76 Thompson Street, Buffalo, N. Y., desires manufacturers' samples and catalogues.

F. D. Van Volkenburg and William Oppenhamer, architects, have formed a co-partnership, with offices in the Telegraph Building, Kalamazoo, Mich., Manufacturers' catalogues solicited.

The firm of Peters, Burns &

Pretzinger of Dayton, Ohio, have dissolved partnership. Albert Pretzinger has opened an office for the practice of architecture in the Reibold Building, Dayton, and solicits manufacturers' samples and catalogues.

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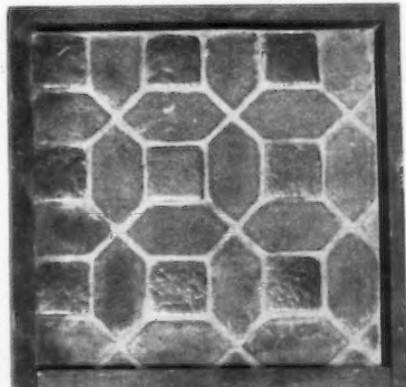
The American Enamelled Brick and Tile Company, in order to meet the increasing demand for enamelled brick, have added three large new kilns to their plant, which will give them a capacity of about 6,000,000 bricks per year.

Although the demand for the brick made by this company was enormous during the past year, they have been able, by good management, to make deliveries promptly at the time agreed upon. It is an undeniable fact that builders too frequently fail to give sufficient information to manufacturers as to the date when material will be wanted. This always puts the burden on to the manufacturer, and all too frequently he is held responsible for the lack of foresight on the part of others.



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The building transactions of January, 1907, compared with those of January, 1906, show that the aggregate volume of building is less than in the corresponding month of last year, but the losses are so widely distributed and so interspersed with gains in many cities as to indicate that the building movement is simply following the fixed and imperative rule of supply and demand. Some cities appear to have met all pressing demands, while others are still placing liberal contracts for buildings.



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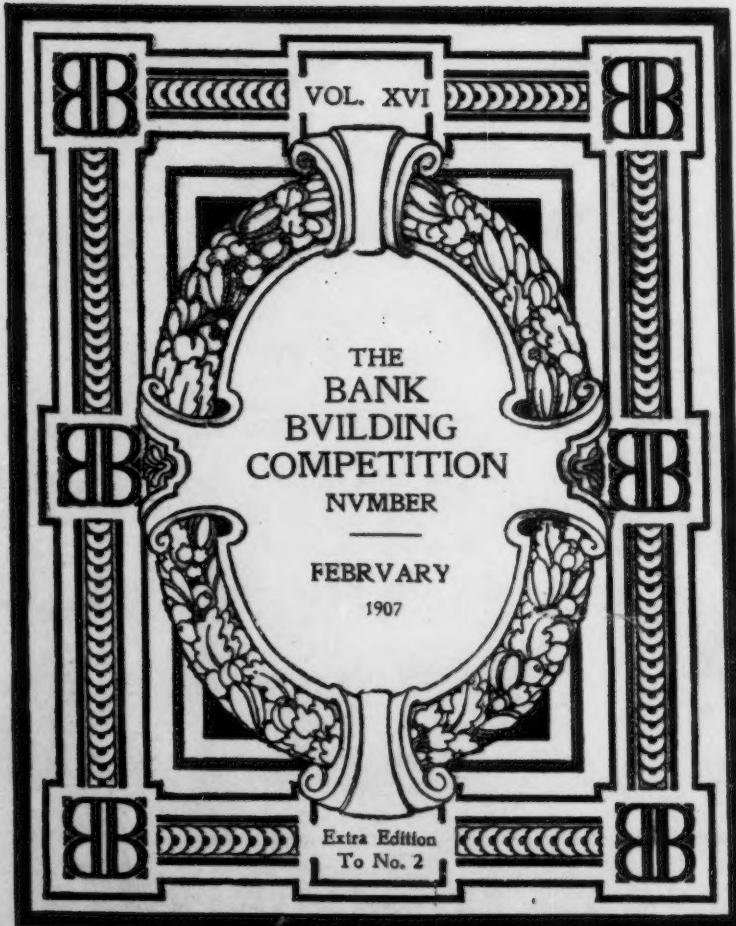
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Published monthly by ROGERS & MANSON, 85 Water Street, Boston, Massachusetts.

Entered at the Boston, Mass., Post Office as Second Class Mail Matter, March 12, 1892.

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Subscription price, mailed flat to subscribers in the United States and Canada \$5.00 per year
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Competition for a Bank Building

First Prize, \$500 Second Prize, \$200 Third Prize, \$100

PROGRAMME

THE problem is a One-Story Bank Building. The location may be assumed in any city or large town of the United States. The site is at the corner of two streets of equal importance. The lot itself is perfectly level. The building is to occupy an area of not over 5,000 square feet, its shape being a square or a rectangle of any desired proportion.

Above a base course of granite (not over 2 feet high) the exterior and interior of the building are to be designed entirely in Architectural Terra Cotta, employing colored terra cotta, in at least portions of the walls. The color scheme is to be indicated either by a key or a series of notes, printed on the same sheet with elevations and plan, at a size which will permit of two-thirds reduction.

The following points must be considered in the design:

- A. Frank and logical expression of the prescribed material.
- B. Rational and logical treatment of the architectural problem.

In awarding the prizes the intelligence shown in the constructive use of terra cotta and the development or modification of style, by reason of the material, will be taken largely into consideration.

It must be borne in mind that one of the chief objects of this competition is to encourage the study of the use of Architectural Terra Cotta. There is no limitation of cost, but the designs must be suitable for the character of the building and for the material in which it is to be executed.

The details should indicate in a general manner the jointing of the terra cotta and the sizes of the blocks.

Drawings Required:

On one sheet, two elevations (front and side) drawn at a scale of 4 feet to the inch, and on the same sheet the floor plan at a scale of 8 feet to the inch. Also the color key or notes.

On a second sheet, half-inch scale details of main entrance, windows and cornice, and any other portions of the building necessary to interpret the design. Also a section showing the best view of the interior at a scale of 4 feet to the inch.

The size of each sheet (there are to be but two) shall be 24 inches by 36 inches.

The sheets are not to be mounted.

All drawings are to be in black ink without wash or color, except that the walls on the plans and in the sections may be blacked-in or cross-hatched.

Graphic scales to be on all drawings.

Every set of drawings is to be signed by a *nom de plume* or device, and accompanying same is to be sealed envelope with the *nom de plume* on the exterior, and containing the true name and address of the contestant.

The prize drawings are to become the property of THE BRICKBUILDER, and the right is reserved to publish or exhibit any or all of the others.

The designs will be judged by three well-known members of the architectural profession.

For the design placed first in this competition there will be given a prize of \$500.

For the design placed second a prize of \$200.

For the design placed third a prize of \$100.

REPORT OF THE JURY OF AWARD.

THE Jury of Award wishes first of all to express its very hearty appreciation of the remarkably high standard set by the competitors, and of the many excellent and very interesting designs submitted in this competition. The drawings submitted show, as a whole, extraordinary quality of draughtsmanship, and it has been the endeavor of the jury to recompense the design impartially and in the most liberal spirit, whatever its source of inspiration.

In view of the emphasis which the programme places upon the exclusive employment of architectural terra cotta, the use of color, and the "frank and logical expression of the prescribed material," it has been a matter of some surprise to the jury that among so many designs submitted of high general excellence, there are comparatively few which are distinctively terra cotta, and which, therefore, fulfill the fundamental requirements of the programme. The decisions were made and the awards given in strict accordance with the letter of the programme.

The two following considerations were borne in mind by the jury in making the awards; these aside from matters of pure fitness in design. First, the character of the general design and details as indicative of the materials to be used. Second, the character of the design from the point of view of its use as a banking building.

In the first consideration the jury regarded as one of the chief objects of this competition the expression of the special character of terra cotta art; that is, an expression of design which should be peculiarly adapted to terra cotta and terra cotta alone.

The second consideration was a difficult one, since there is little precedence for the use of terra cotta in a building requiring the solidity and dignified simplicity which one associates with a bank, and these qualities are perhaps not easy to express in a decorative material. The jury has, therefore, placed less emphasis than they would otherwise have wished upon this element of architectural character in the design, and, following the programme, have leaned to those buildings which have the look of terra cotta rather than those which are, perhaps, more bank-like at the expense of the first characteristic.

As to plan, we have appreciated that this was largely determined by the desire to fit a reasonable arrangement to the most effective design, and, in accordance with the programme, the jury has given this element slight weight in their decision. It was felt that this was pre-eminently a competition for the exterior and not for technical study of plans, which, however important in an actual building, could hardly be given the greatest weight in the present case where the practical conditions were not laid down. Considerable importance was also placed in making the award, on the indication and the possibility for the provision of color treatment. The jury felt that color was inseparable from terra cotta, and the effect of color, therefore, had also to be taken into account.

To refer again to the matter of draughtsmanship, the jury was delighted with the talent, energy and ability displayed. The drawings are, as a whole, extremely well presented and show advance in technical ability, which speaks well for the future architectural development of this country.

FIRST PRIZE. The jury placed this design first on account of its essential terra cotta treatment. Although somewhat rural in character, unfortunate in its outline and extraordinary in its variety of scale, this design is so thoroughly in accordance with what the programme seems to call for that it is utterly impossible to conceive of it as constructed in any other material. The conception is so brilliant and the execution of its detail so remarkable that it has seemed to the jury most typically the result that this competition was meant to bring out, and, therefore, well worthy of the prize offered.

The large central decorative motif, which in itself is a very commendable design, seemed to be inadequately framed by the rather insufficient height and form of the façade wall, and the frame around the door does not seem to tie into the base course as well as it might.

The draughtsmanship throughout is essential, versatile, and shows unusual skill, especially on the detail sheet. The base is of great interest as to adaptation, and the small section charming in suggestion. It is inevitable that for execution this design would need study, but, on the whole, it seems thoroughly suited to terra cotta and appropriate to the conditions of the programme.

SECOND PRIZE. While less interesting, this design has a better general mass than the first-prize and displays imagination in detail. It is typically terra cotta. Its decorative features are, however, complex and very small in scale; but though its parts are numerous, they have been carefully and ingeniously handled.

THIRD PRIZE. This design is one of the few submitted that one would like to see built. It is extraordinarily good in draughtsmanship and in its conception. The jury feels that while perfectly adapted to terra cotta, it is equally capable of execution in any marble or fine textured stone and it is representative of the mass of designs which follow, which are primarily designed to be executed in stone and which, in practice, would probably be built in terra cotta; but only from motives of economy. As a whole the design has high merit and is thoroughly in accord with what would be actually required in a building of this sort, and is one of the best projects submitted from the point of view of draughtsmanship, and the best in its studied scale and its buildable qualities.

FIRST MENTION. The building shown is somewhat too festive in character for its purpose. The building itself looks to be more suitable in the country and surrounded by landscape, than in the city. The design has merit, however, but the plan makes too great an effort to fit the elevations.

SECOND MENTION. This project shows a stone design so highly decorative that it justifies the use of the required material. It would seem improbable in a building of this size that one would go into such richness of design as here shown and into such elaborate carving as would be required in execution in stone. Nevertheless, we have precedent for just such richness in stone in some of the monuments of Europe, but usually they are buildings of greater importance than here contemplated. The detail of the clock is very interesting and the draughtsmanship denotes an exceptional love of ornament.

THIRD MENTION. This design is very good in mass and has a bank character, but it is not indicative of the material. Plain, fluted columns should have been avoided, as they are difficult to build satisfactorily when made up of short, cast terra cotta drums. It is difficult to execute a column, especially one small in scale, in terra cotta unless it is rusticated and heavily ornamented.

FOURTH MENTION. This is a very interesting Renaissance design and its details are charmingly drawn. Like so many others, however, this project indicates terra cotta only in the scale of the jointing and the number of the joints and its plain surfaces and its somewhat free use of ornament. It is a mystery why anyone should choose a plan or front elevation of this proportion when the matter of choice is left so open.

FIFTH MENTION. This project makes a good bank

with the right character; while color is well employed in and about the entrance and in the cornice, the design cannot be said to be fundamentally terra cotta, but rather a granite design adapted to the present requirements.

SIXTH MENTION. This is also a dignified design, good in mass and character. The ante-cap and decorative band which continue the color of the Corinthian capitals is very well conceived. It is unfortunate, however, from the point of view of material, that plain, fluted columns are employed. It seems a mistake from the point of view of the former criticism which we have already had so often to make regarding the primary stone character of the building. As a marble design it would be very successful.

Among the drawings published, that submitted by Mr. Geckler is excellent in general mass, but there is absolutely no excuse in an academic competition for making an unsymmetrical plan.

Mr. Crane's plan is remarkably good in its unity of scale, and has a convincing quality of something already built.

Mr. Cobb suggests an interesting cornice treatment, while Mr. Peck's side elevation presents a very successful group of three windows in a mass of good, general proportions. The suggestion of Oriental forms in this design is interesting and appropriate to the material.

It is a pity that so good a building as that presented by Mr. Wells should suggest terra cotta only, perhaps, in its cheneau.

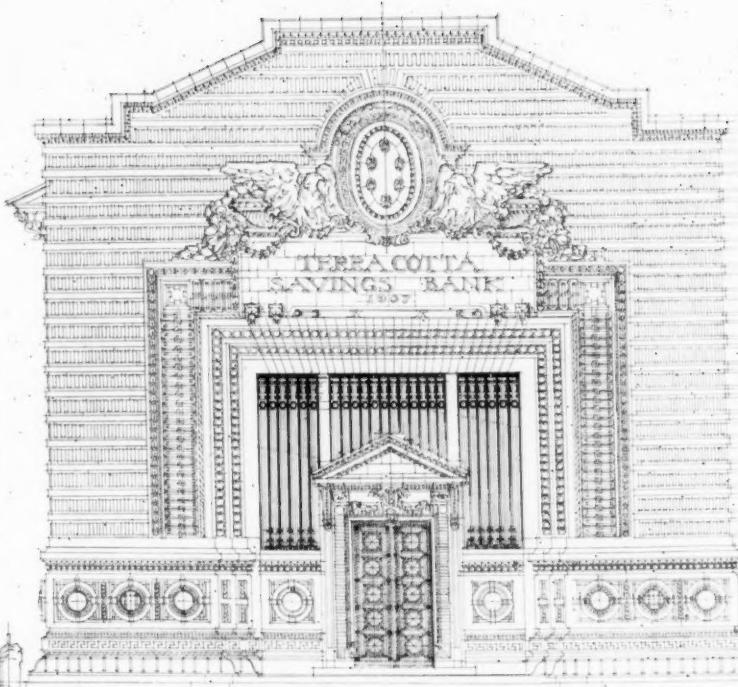
The jury regrets that so few of the competitors seem to have grasped the first condition of the programme, namely, the characteristic use of terra cotta.

In attempting to determine what it is that gives a design its distinctively terra cotta character and differentiates it from a stone design built in a clay material, the jury feels that the most logical difference lies in the treatment of the plain surfaces, either with a diaper pattern or other decorative treatment in low relief, and that this is, perhaps, the most important characteristic of a material in which such treatment results in converting an uninteresting surface into an interesting one, and of obtaining an effect impossible in stone. The ornamentation of the terra cotta rustication of the Century Club treatment in New York, with its triple looped guilloche delicately incised in the flat surface, is a good American example of this treatment which removes at once the mechanical cast surfaces of the terra cotta blocks and gives them an effect entirely their own at the minimum of expense.

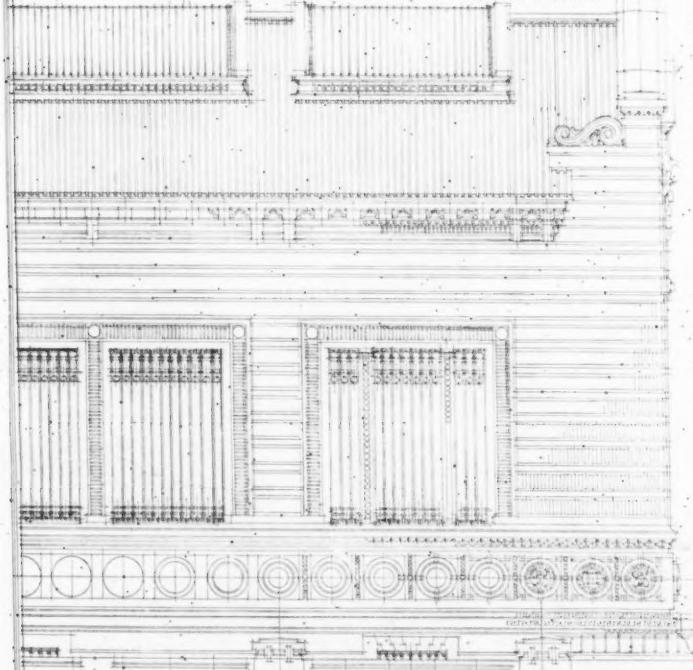
DONN BARBER
HENRY HORNBOSTEL
JOHN MEAD HOWELLS
PHILIP SAWYER
Jury of Award

After the Prize and Mention Designs the others are not arranged in order of merit.

BRI
CKB
VII
DER
CoM
PEN
TIN
OR



COLOR SCHEME: LIGHT CREAM FOR GENERAL BODY COLOR WITH GREEN, RED & BLUE FOR BACKGROUND OF ORNAMENTATION. BEIGE GREEN ON CREAM.

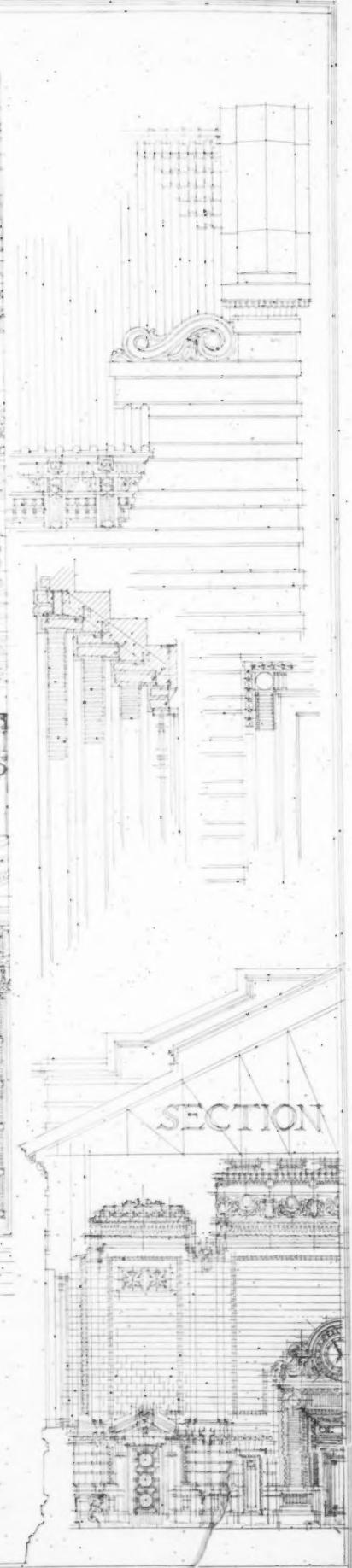


SIDE ELEVATION
SCALE 1/4 IN.

A detailed black and white architectural floor plan of the Pantheon in Rome. The plan shows the central circular naos with its coffered ceiling and the surrounding ambulatory. The apse at the end of the naos contains a large circular niche. The entire structure is enclosed by a colonnade of Corinthian columns supporting a continuous entablature. Various rooms, stairs, and niches are depicted throughout the building's complex layout.

FIRST PRIZE DESIGN.
SUBMITTED BY GEORGE A. LICHT, NEW YORK.

1/4 INCH SCALE
DETAILS



BRICKBUILDER CO.
COMPETITION FOR A
BANK SUBMITTED BY
SCALE OF DETAILS

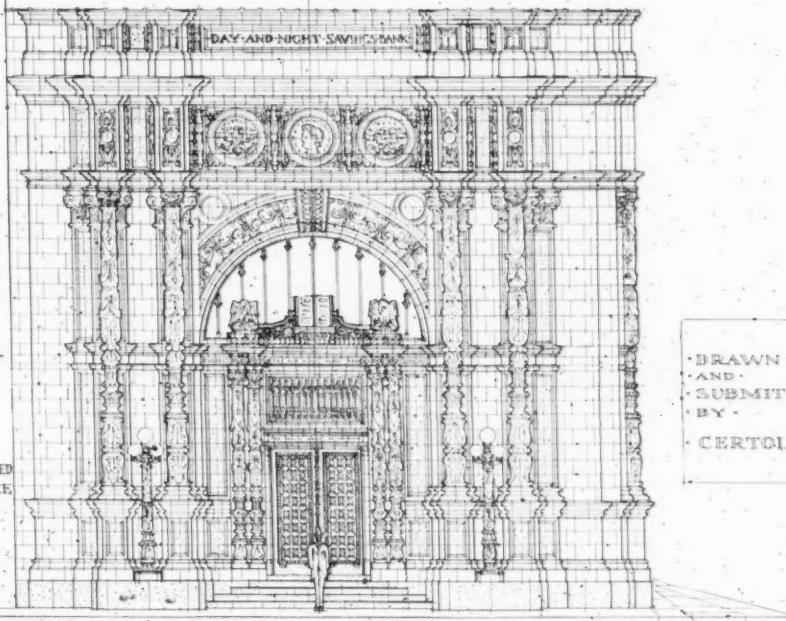
DETAILS BY GEORGE A. LICHT.

THE BRICK BUILDER
COMPETITION FOR A BANK BUILDING.

KEY
TO
ELEVATIONS

BASE COURSE
OF CREAM-WHITE
GRANITE
SPOTTED THUS □
ENTIRE ELEVATION
ABOVE BASE
TO BE CREAM
WHITE TERRA-COTTA
SEMIGLAZED WITH
SMALL JOINTS
EXCEPT PORTIONS
SPOTTED THUS □
TO BE PINK SEMIGLAZED
MEDALLIONS IN FRIEZE
GOLDEN IN COLOR

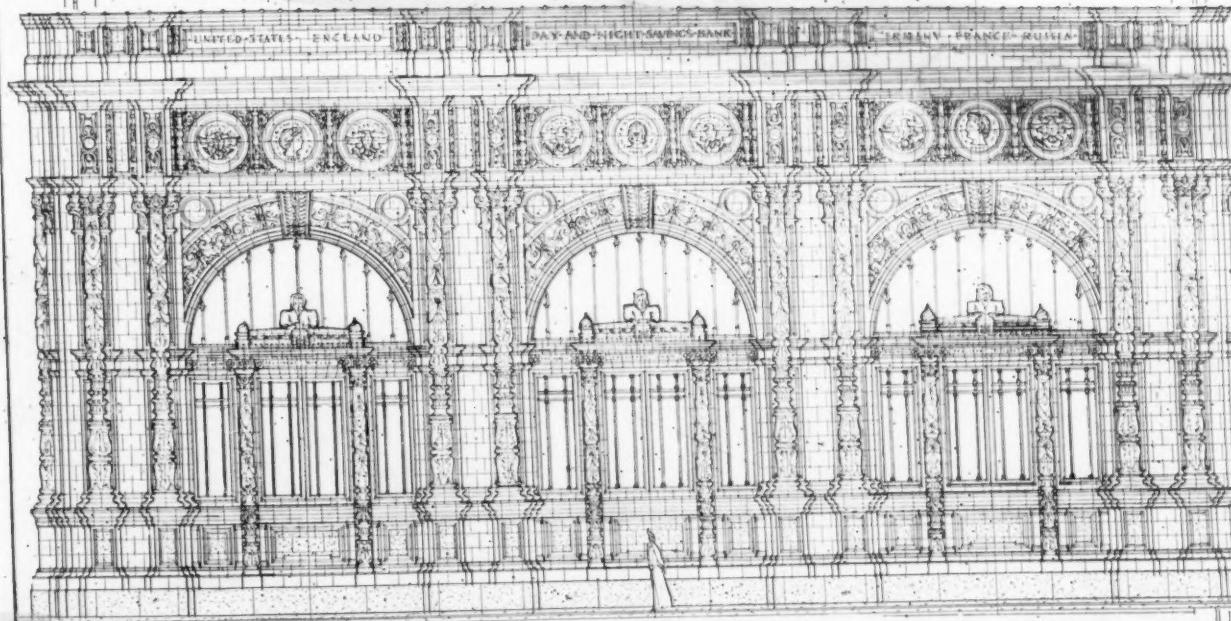
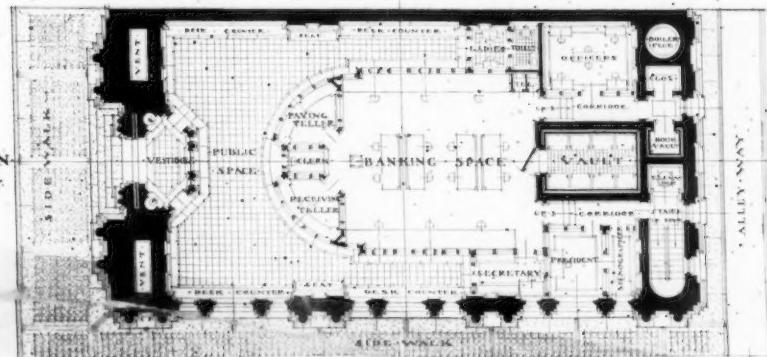
SCALE
6' - 5" - 10'



DRAWN
AND
SUBMITTED
BY
CERTOIA

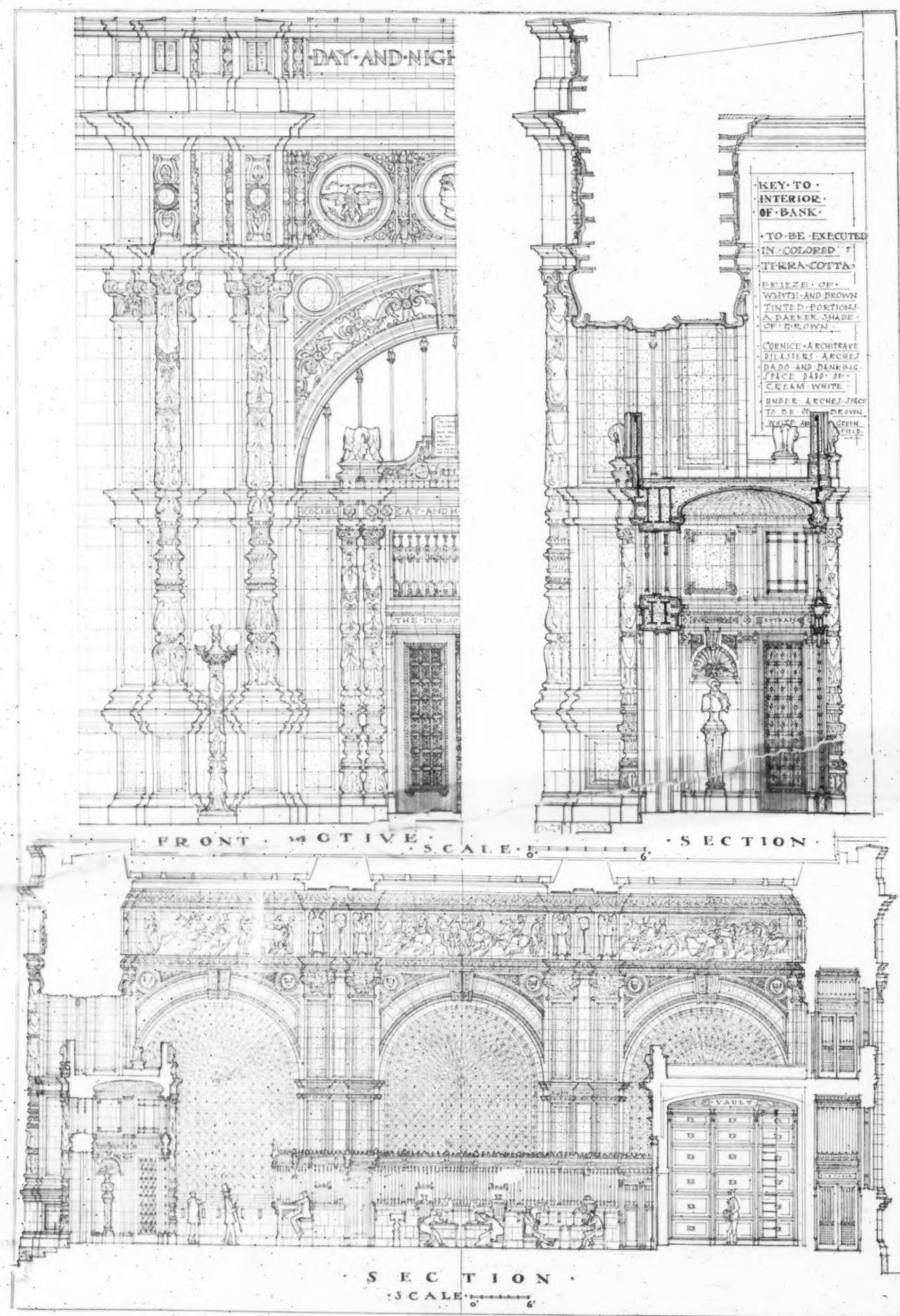
FRONT ELEVATION

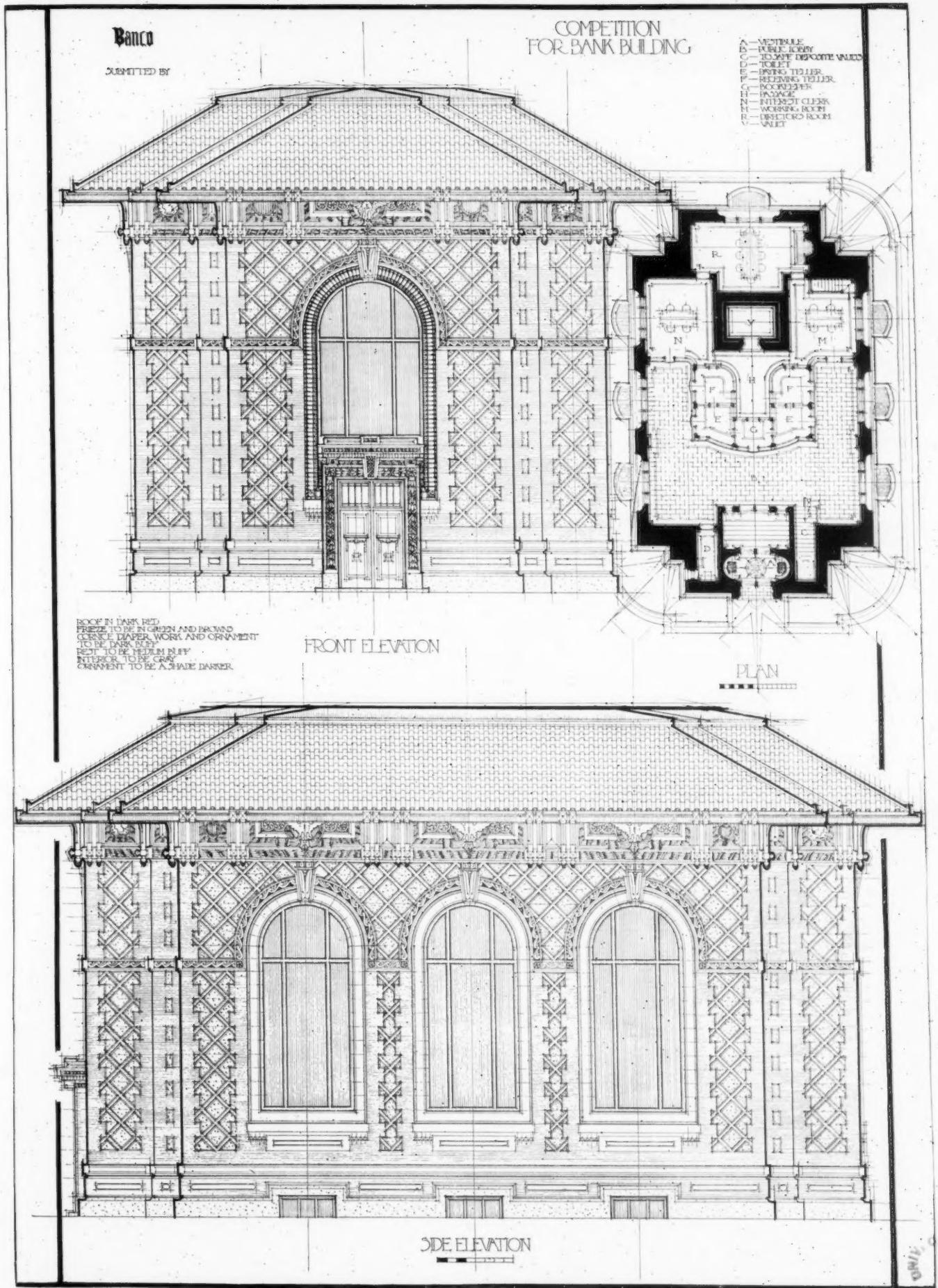
FIRST FLOOR PLAN
SCALE 6' - 5" - 10' - 15'



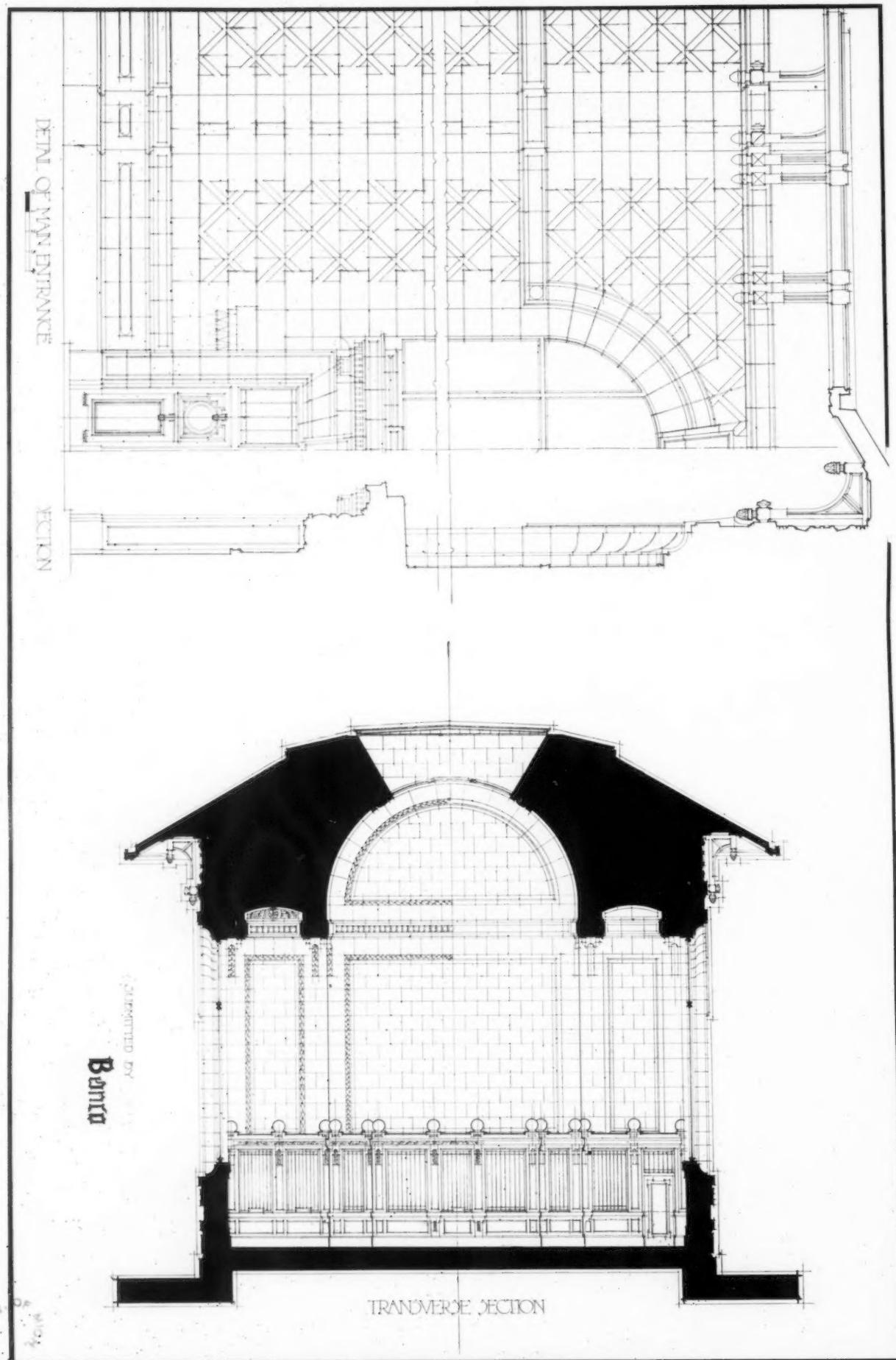
SIDE ELEVATION

THIRD PRIZE DESIGN.
SUBMITTED BY HOMER KISSLING, BOSTON.

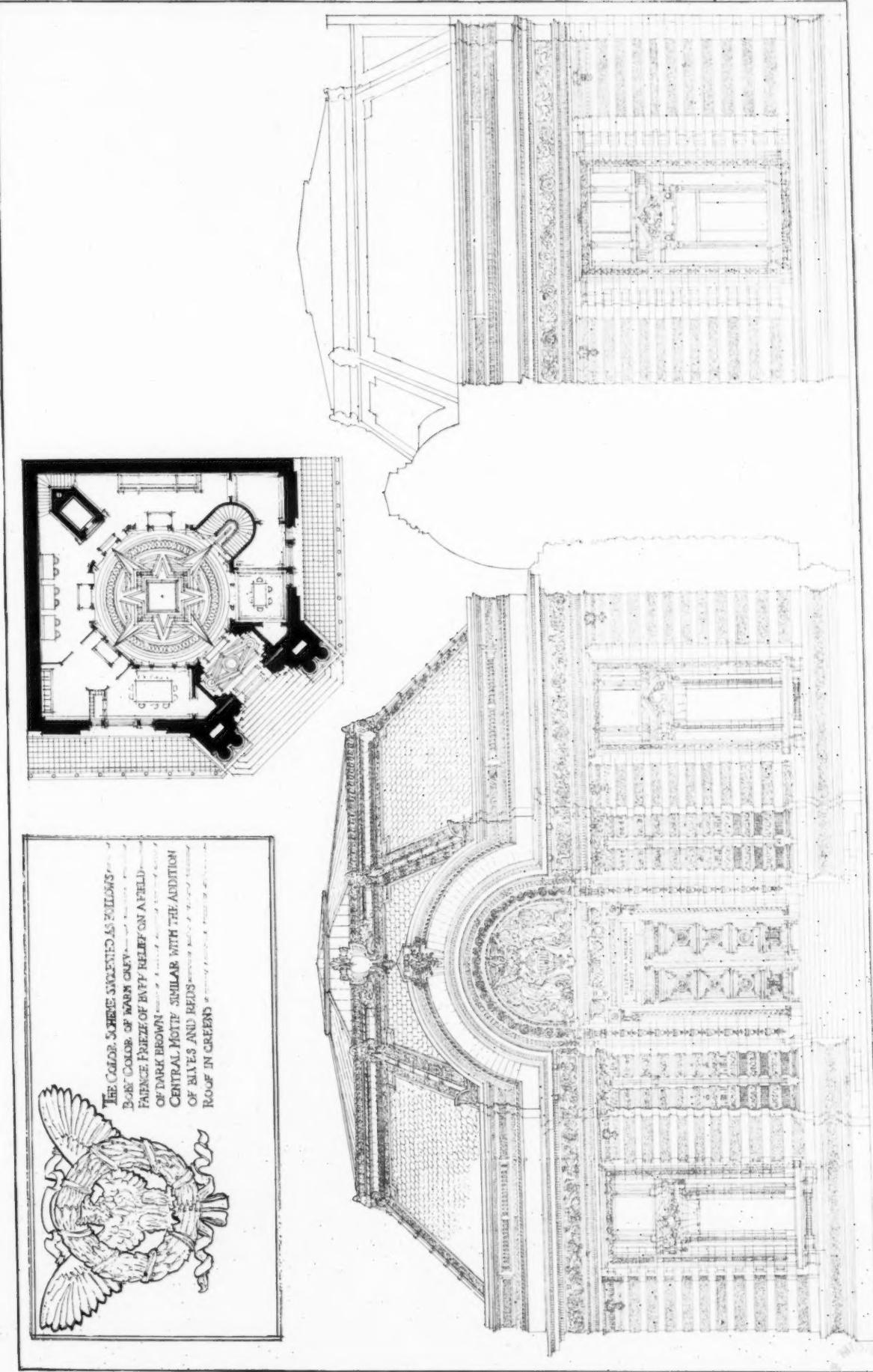


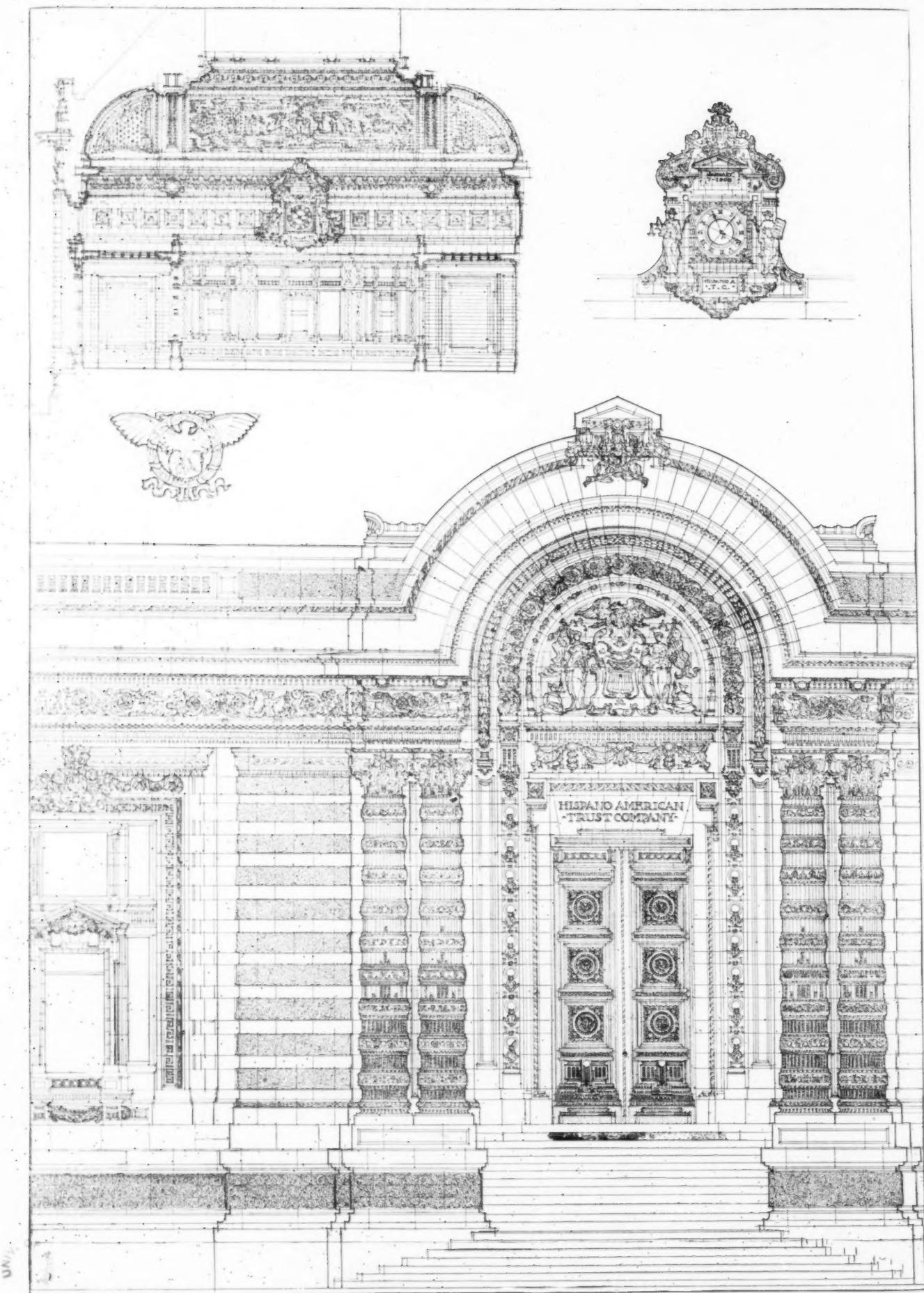


FIRST MENTION.
SUBMITTED BY CLAUD W. BEELMAN, DETROIT.

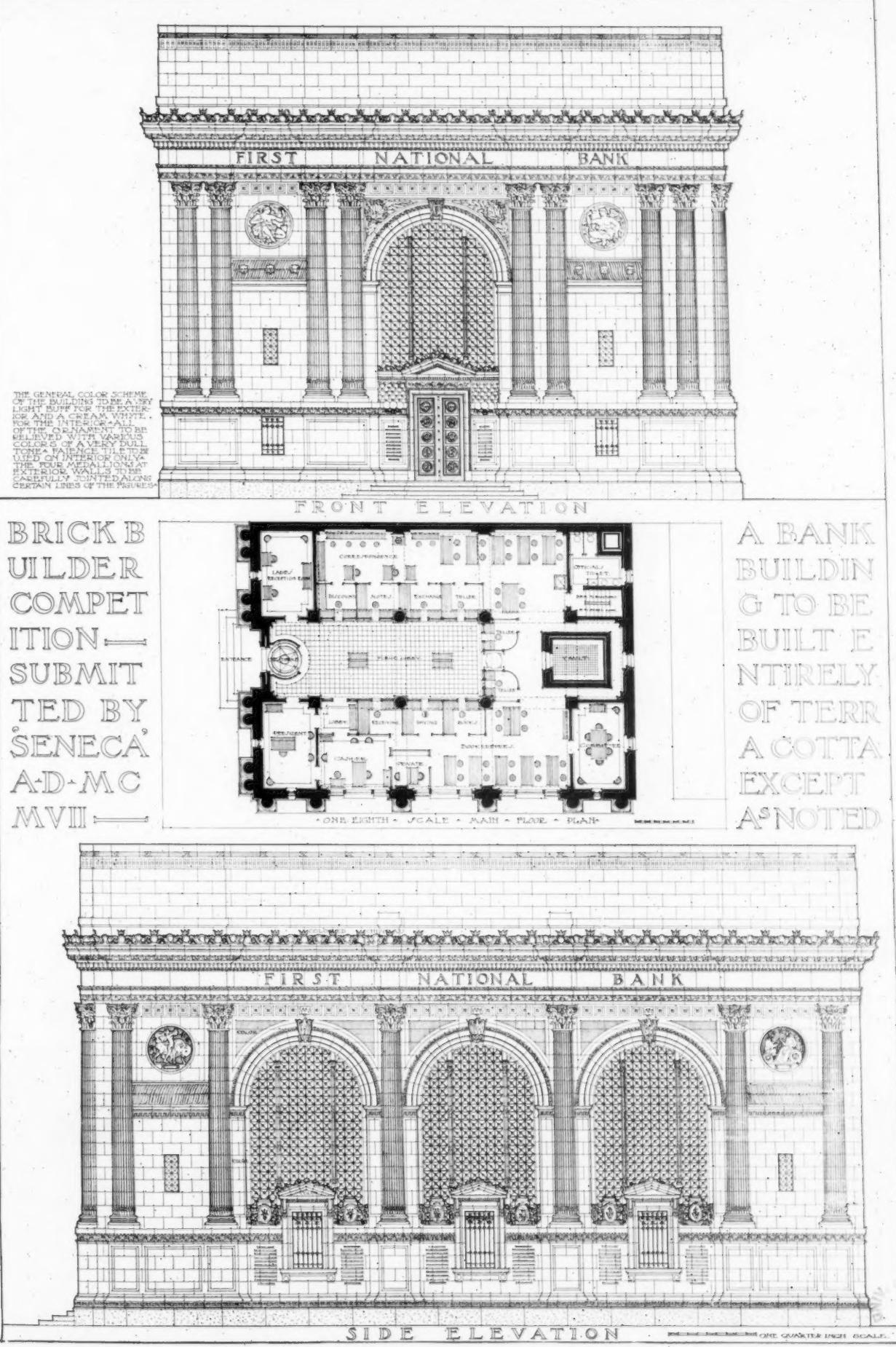


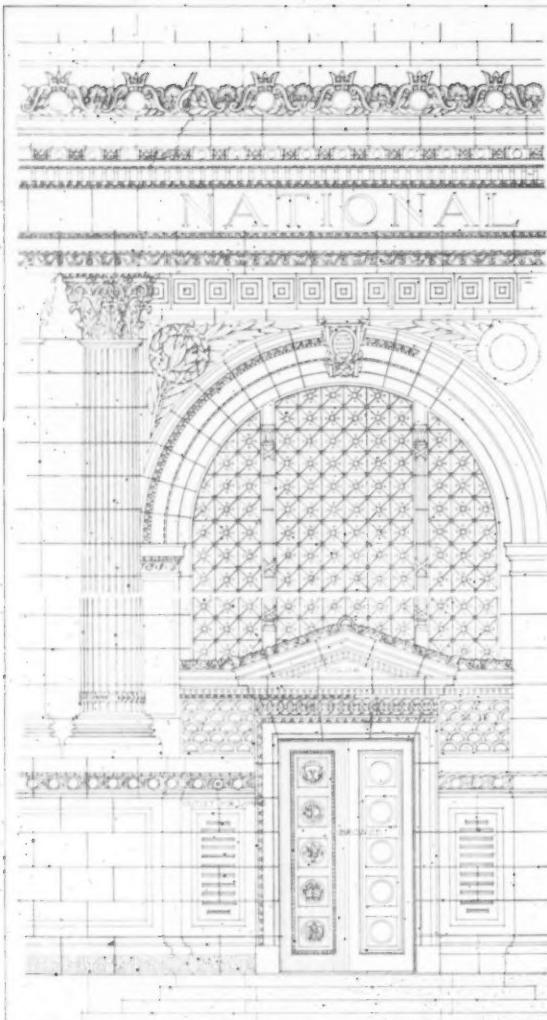
DETAILS BY CLAUD W. BEELMAN.





DETAILS BY FRED V. MURPHY.

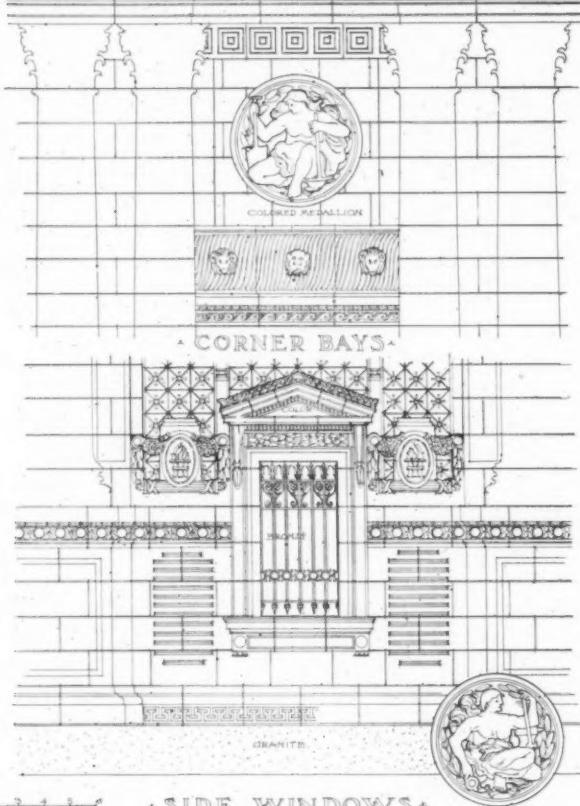




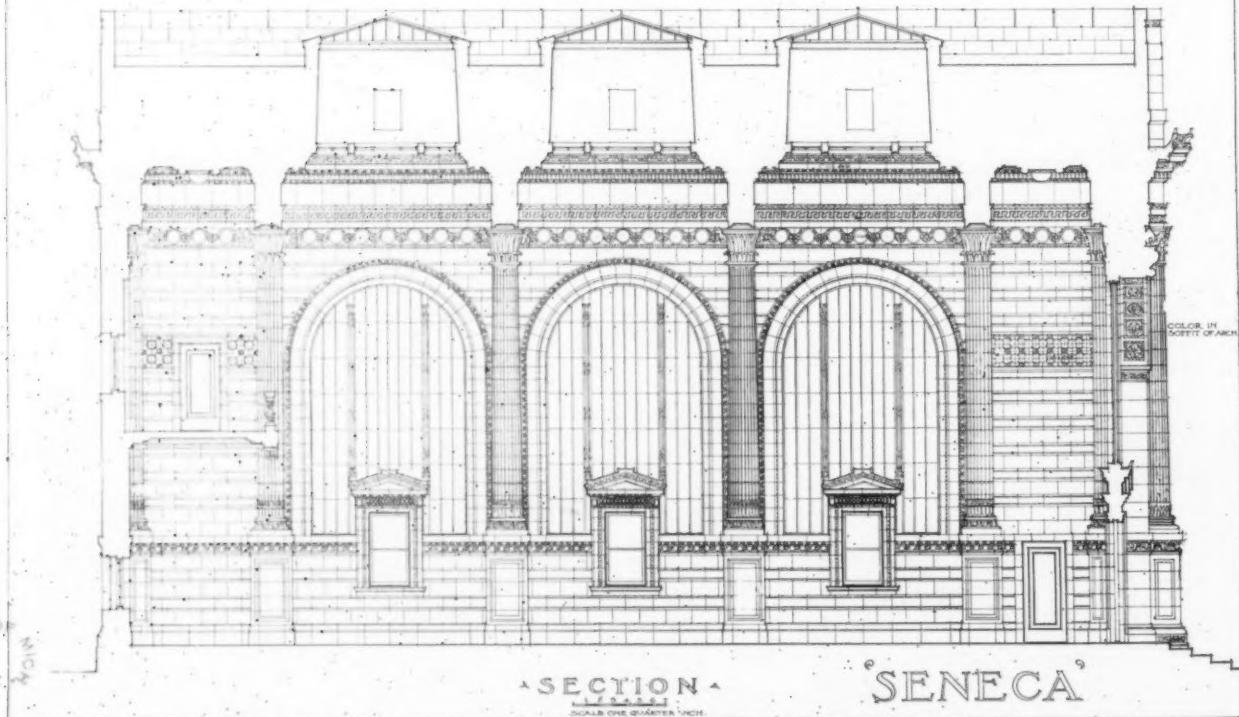
ENTRANCE

SCALE ONE HALF INCH

BRICKBUILDER
COMPETITION



SIDE WINDOWS

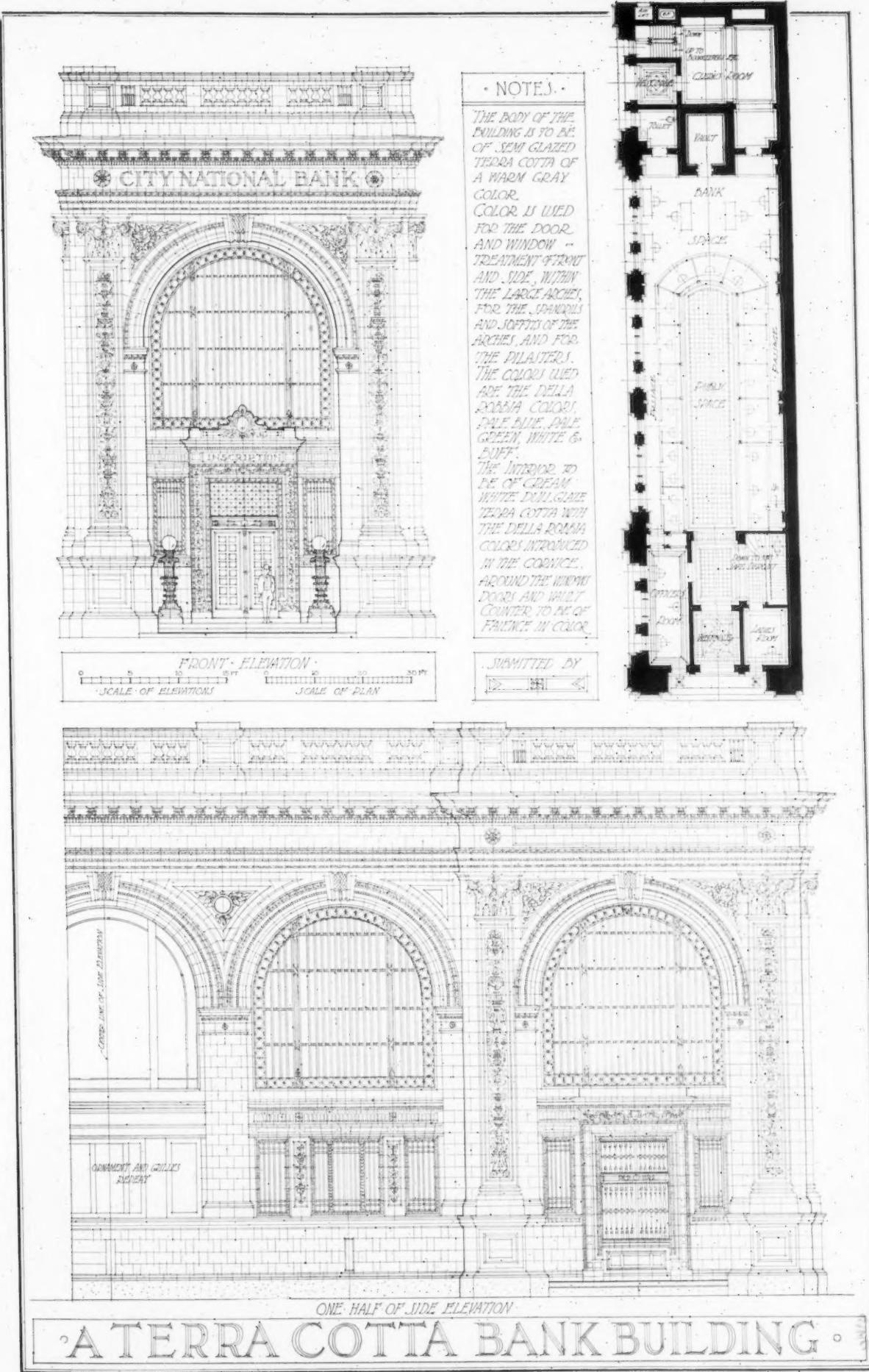


SECTION

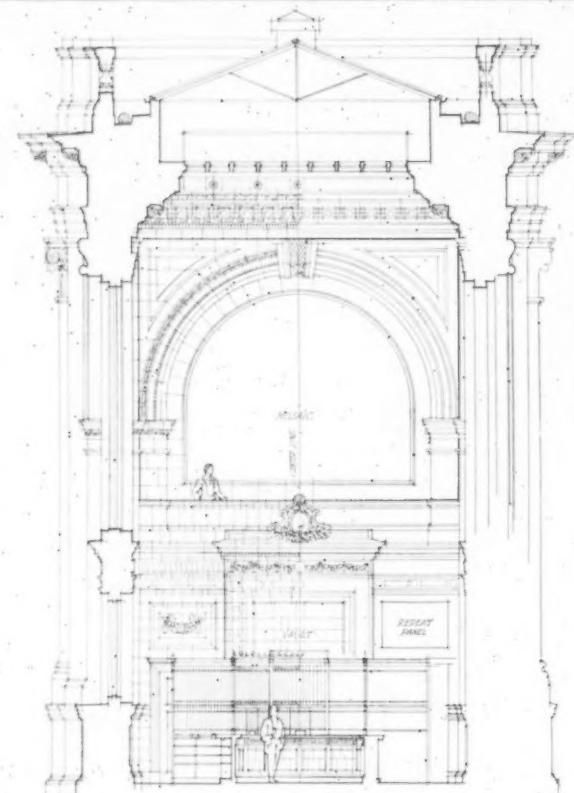
SCALE ONE QUARTER INCH

SENECA

DETAILS BY EUGENE WARD, JR.

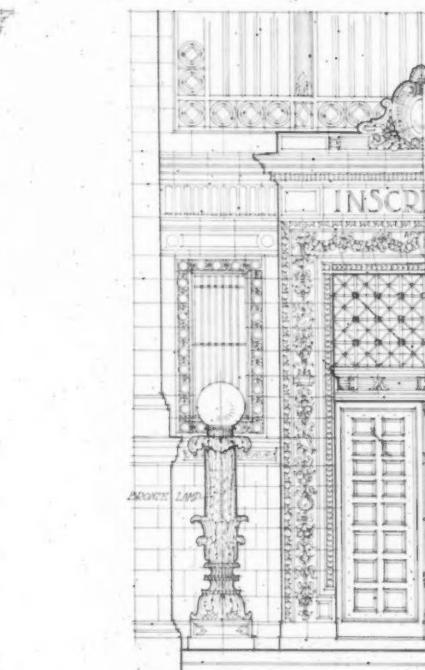


A TERRA COTTA BANK BUILDING.

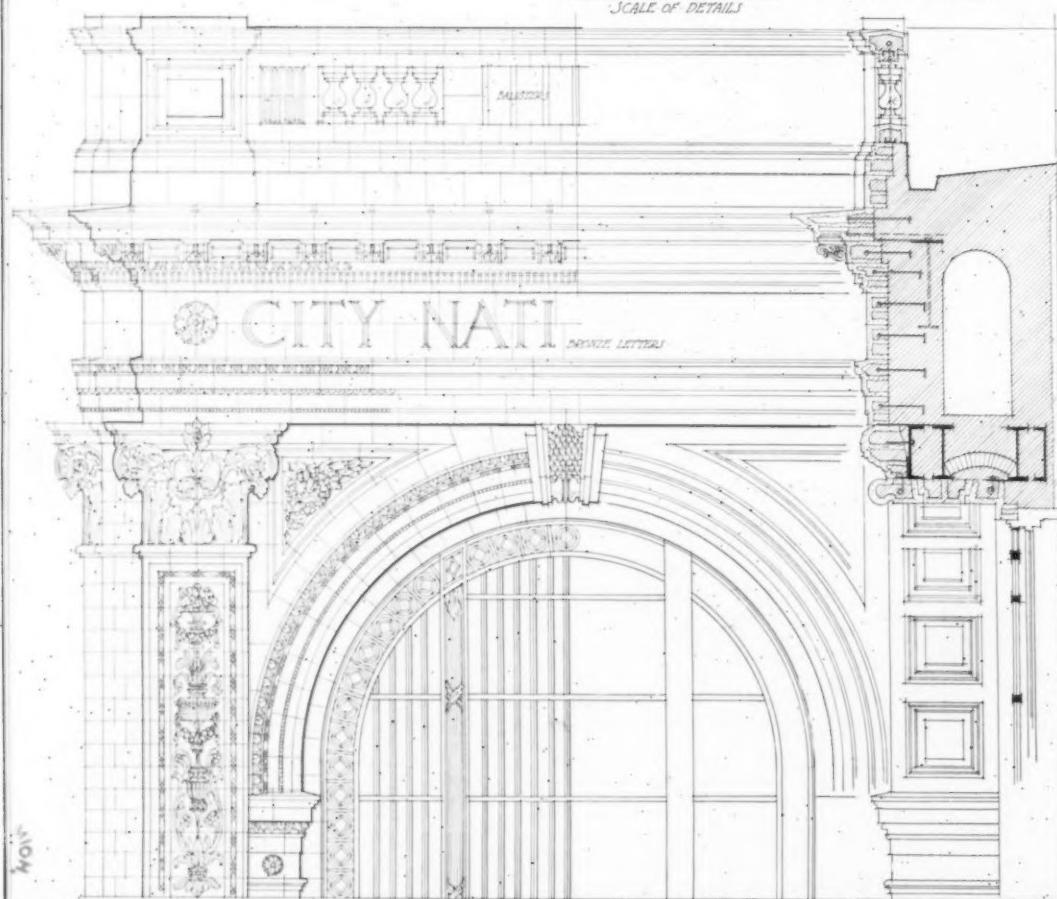


TRANSVERSE SECTION

SUBMITTED BY

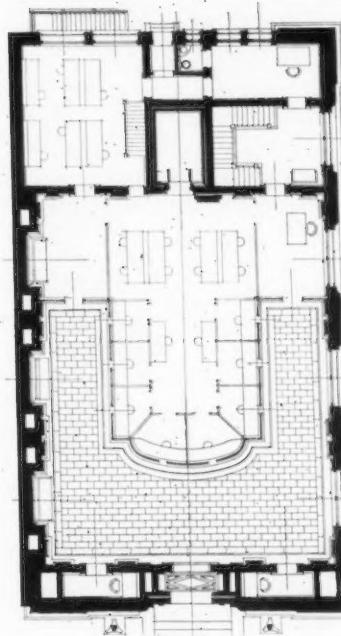
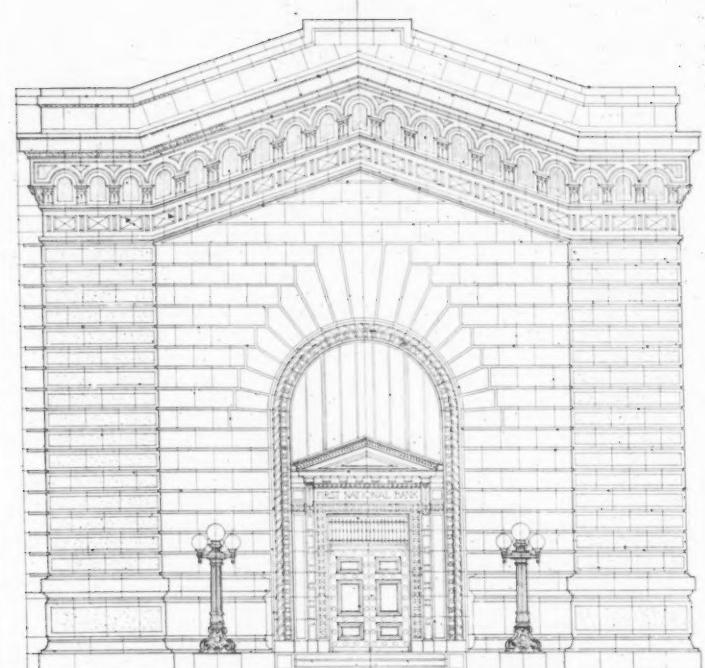


ONE HALF ELEVATION
OF FRONT ENTRANCE

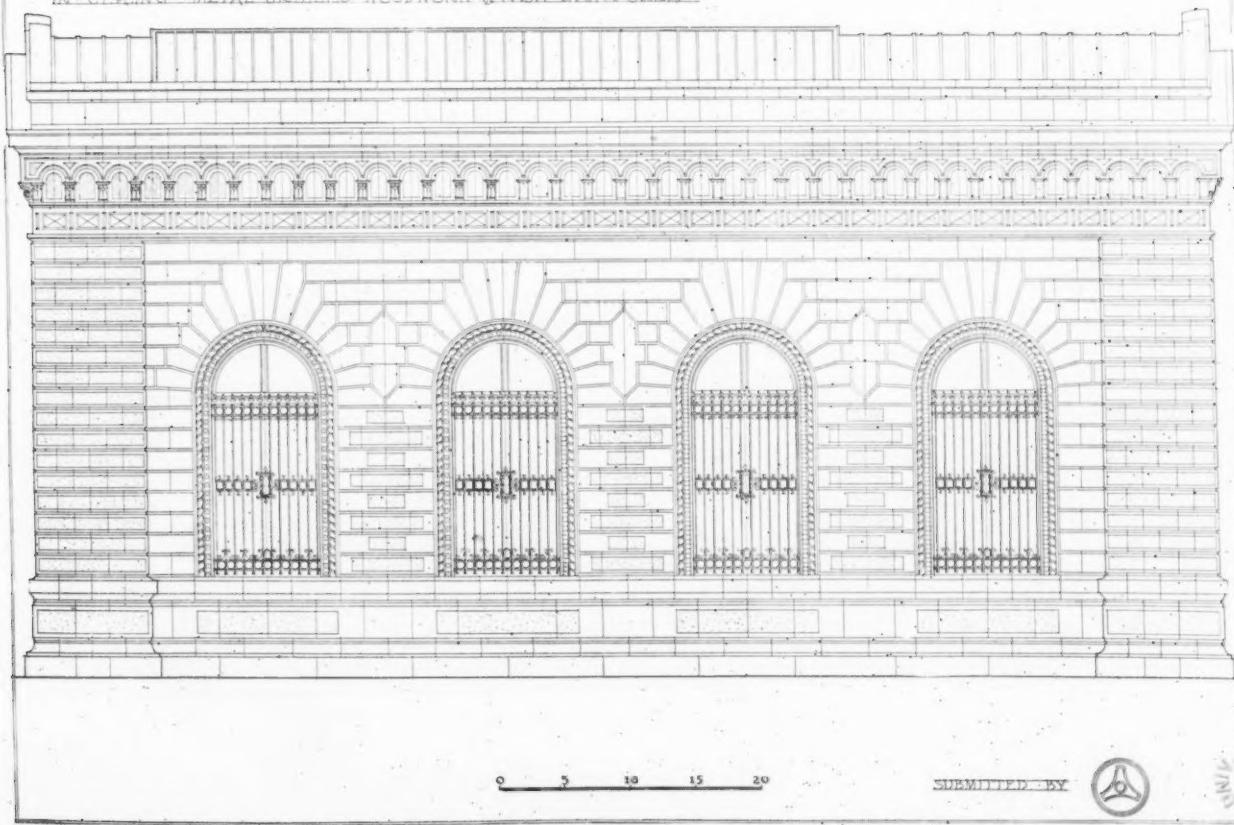


DETAILS BY W. CORNELL APPLETON.

W.C.A.



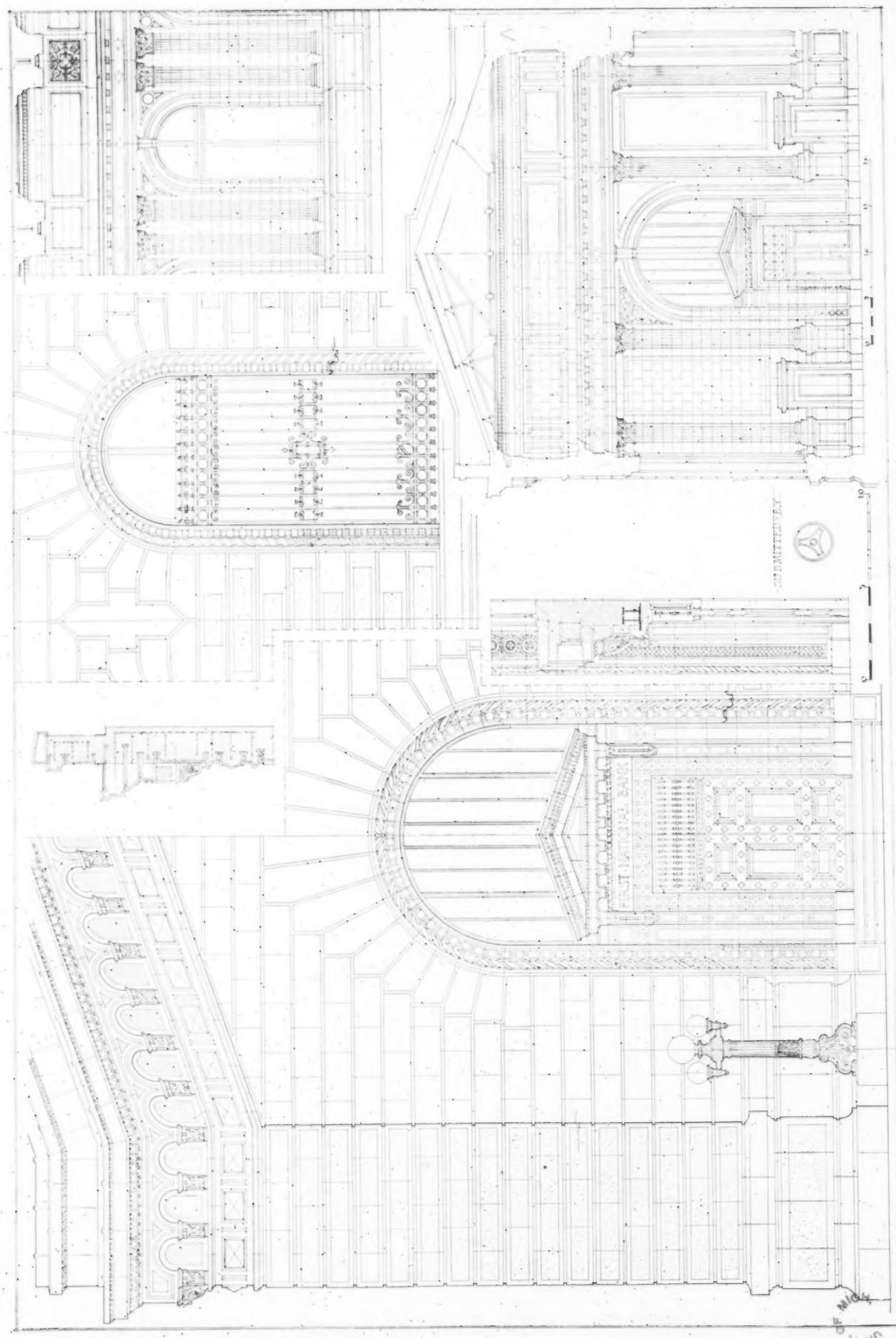
COLOR-SCHMEE--BODY-OF-BUILDING-SEMI-GLAZED-GRAY-TERRA-COTTA--STIPPLED-SURFACES-ONE-OR-TWO-SHADES-DARKER-SLIGHTLY-ROUGHENED-IN-TEXTURE-HARMONIOUS-SHADES-OF-BLUE-AND-GREEN-ARE-TO-BE-INTRODUCED-IN-DOOR-AND-WINDOW-ARCHITRAVES-AND-IN-THE-CORNICE-AS-INDICATED-INTERIOR-TO-BE-IN-WARM-TONES-RANGING-FROM-RICH-BUFF-IN-LOWER-PART-TO-YELLOW-OR-CREAM-IN-CEILING-METAL-GRILLES-WOODWORK-FAIR-LIGHT-GREE.



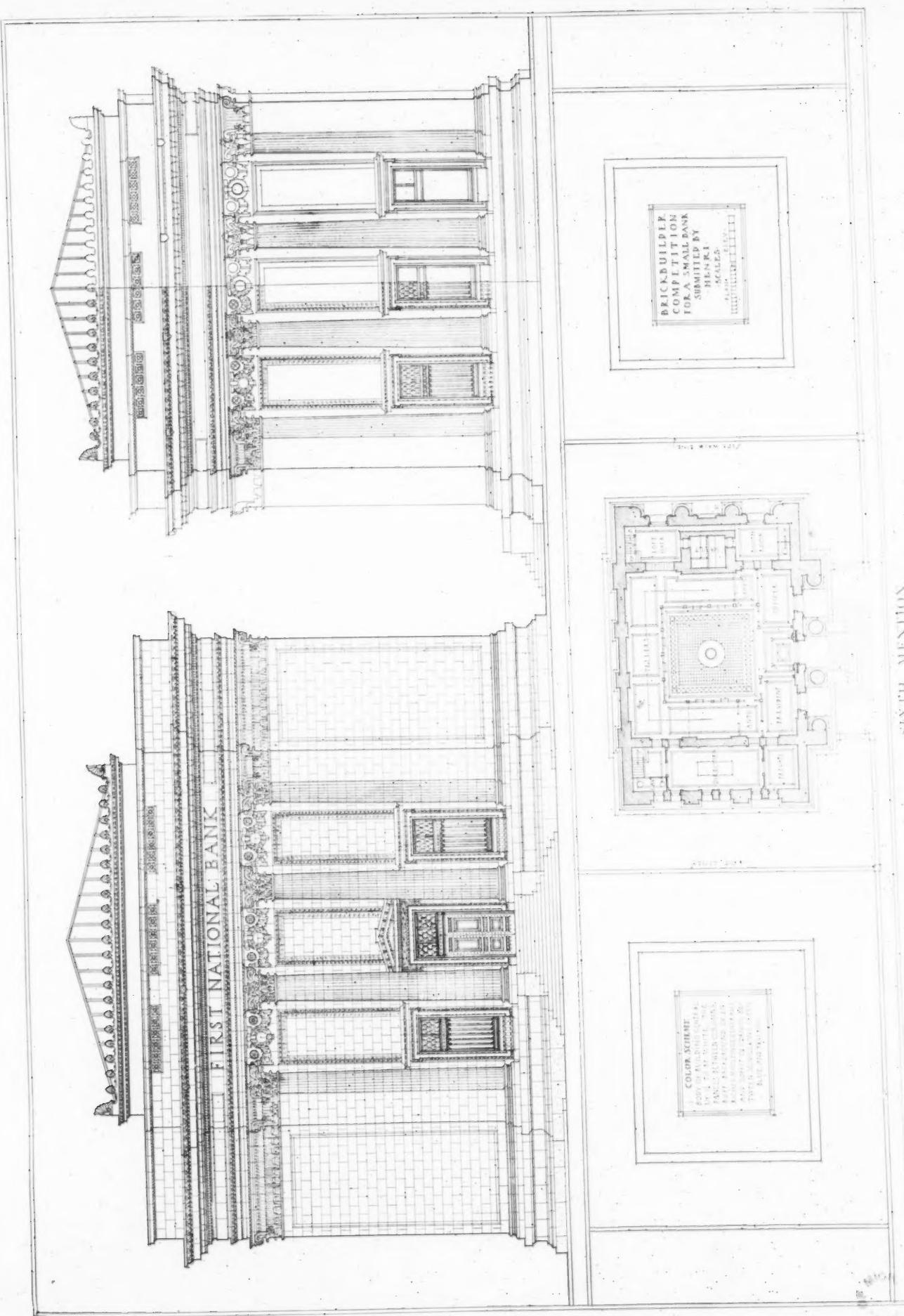
SUBMITTED BY



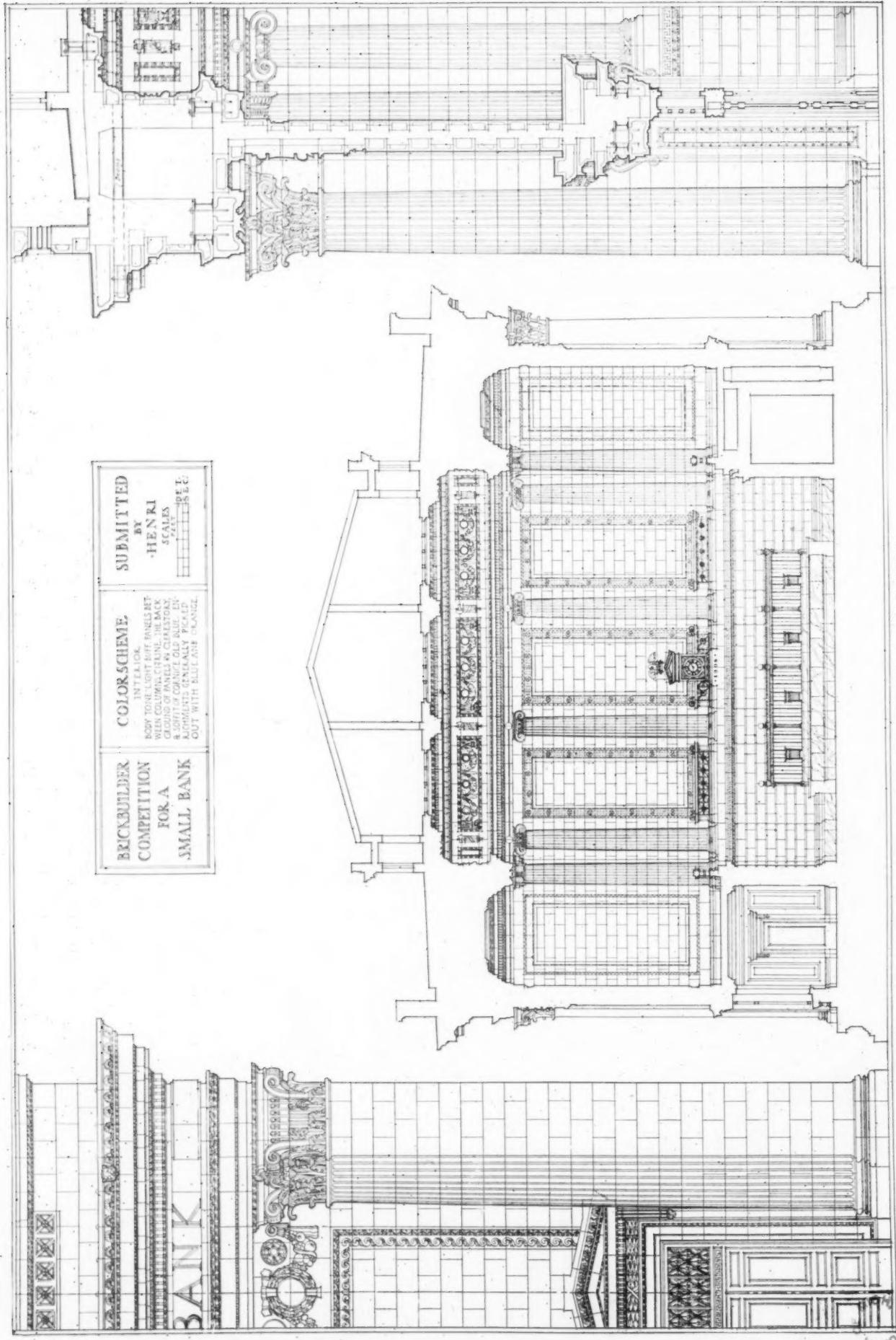
FIFTH MENTION.
SUBMITTED BY W. A. PAYNE, COLUMBUS, OHIO.



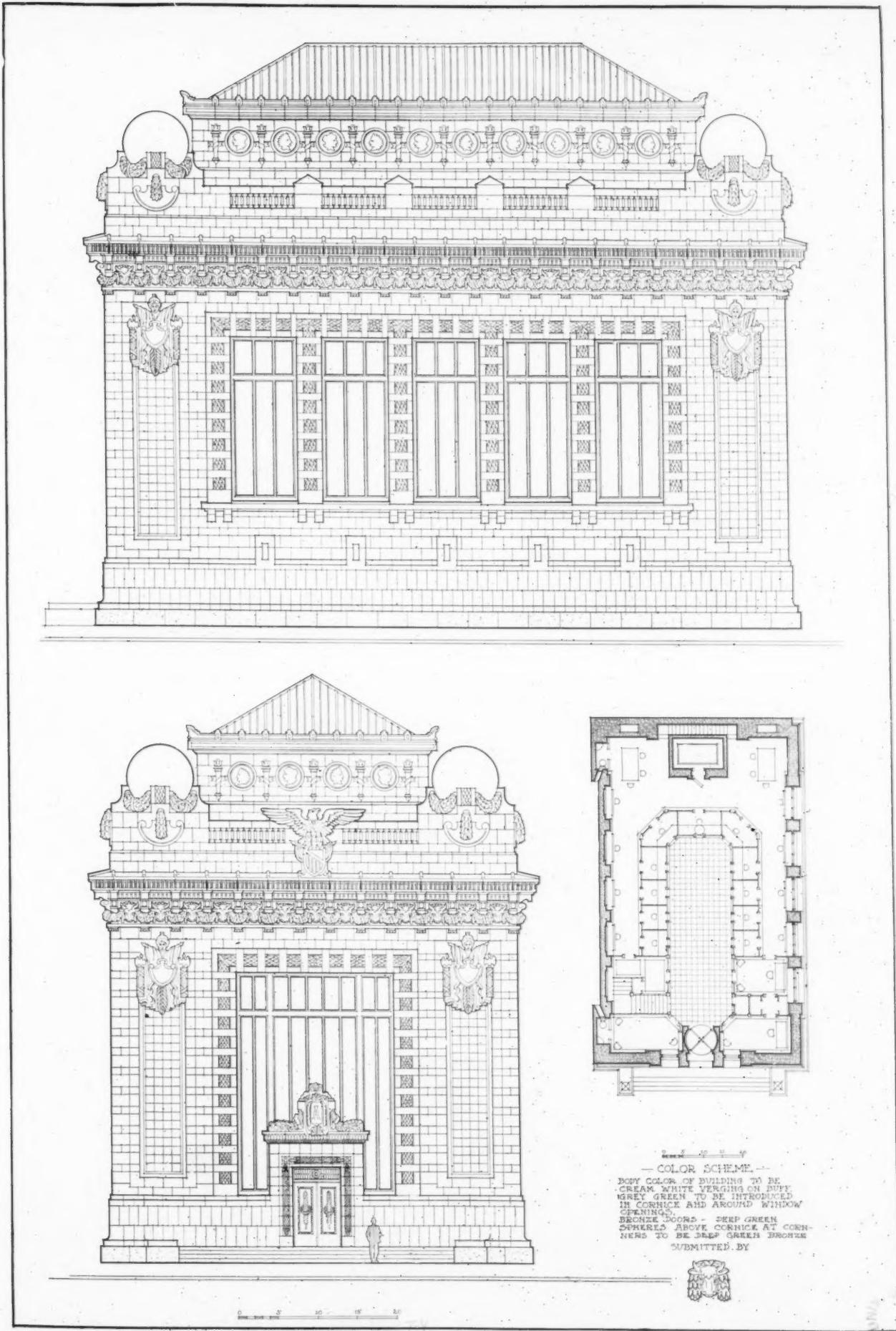
DETAILS BY W. A. PAYNE, COLUMBUS, OHIO.



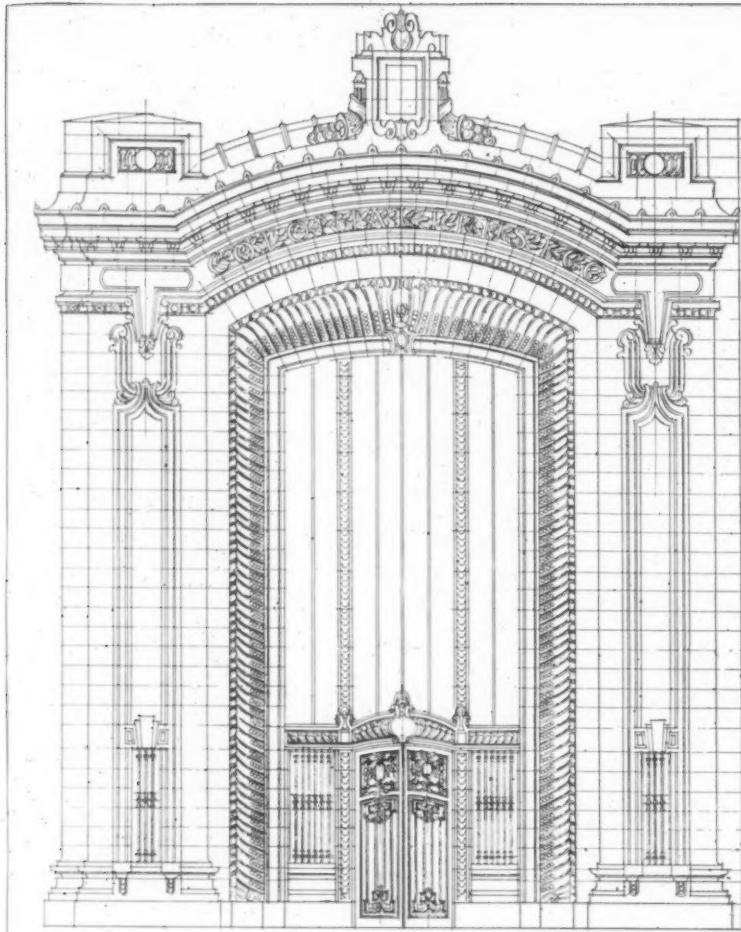
SIXTH MENTION.
SOMMITTED BY W. B. OLMFSTED, WASHINGTON, D. C.



DETAILS BY W. B. OLAMSTED.



SUBMITTED BY ANDREW R. COBB, CLEVELAND.



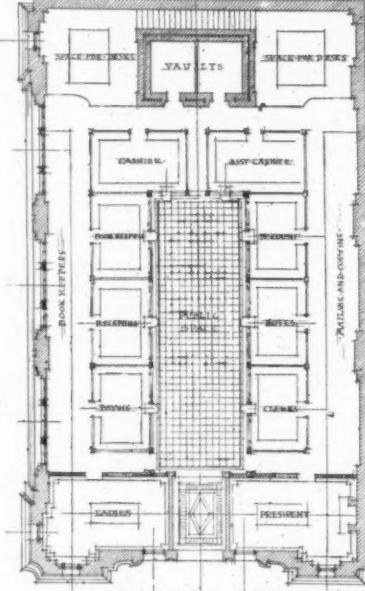
BANK BUILDING
PLANS & ELEVATIONS

SCALE ELEVATIONS

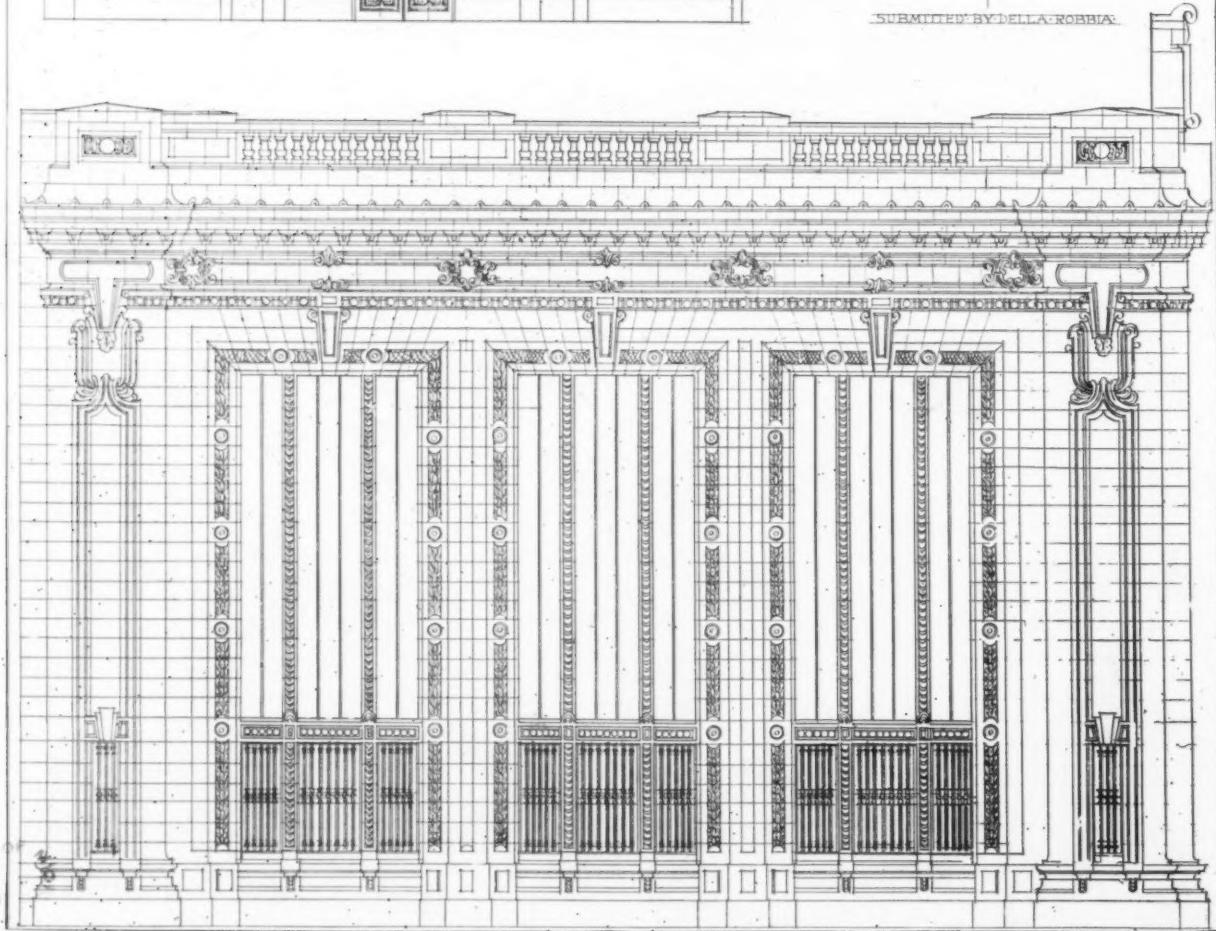
PLAN

0 10 15 20

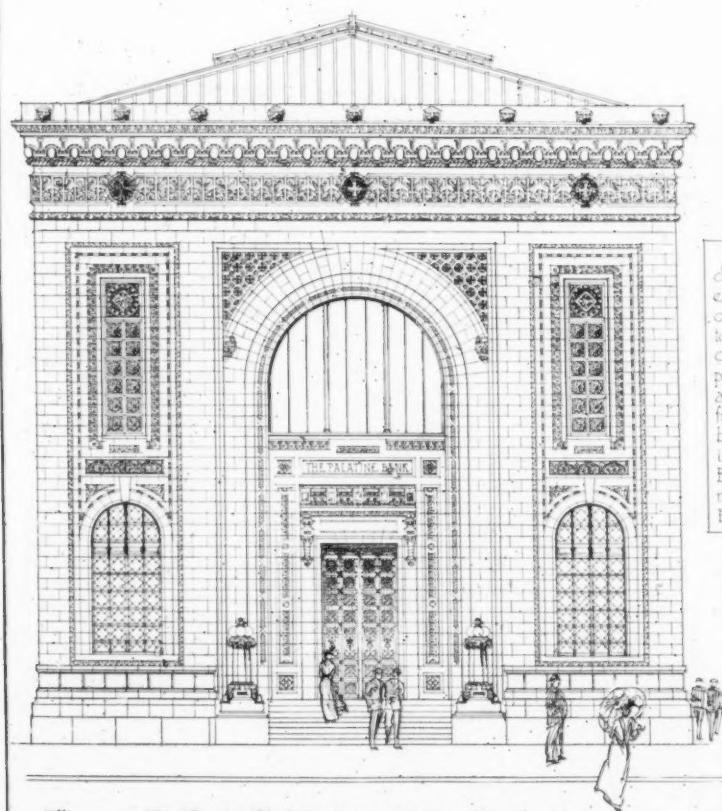
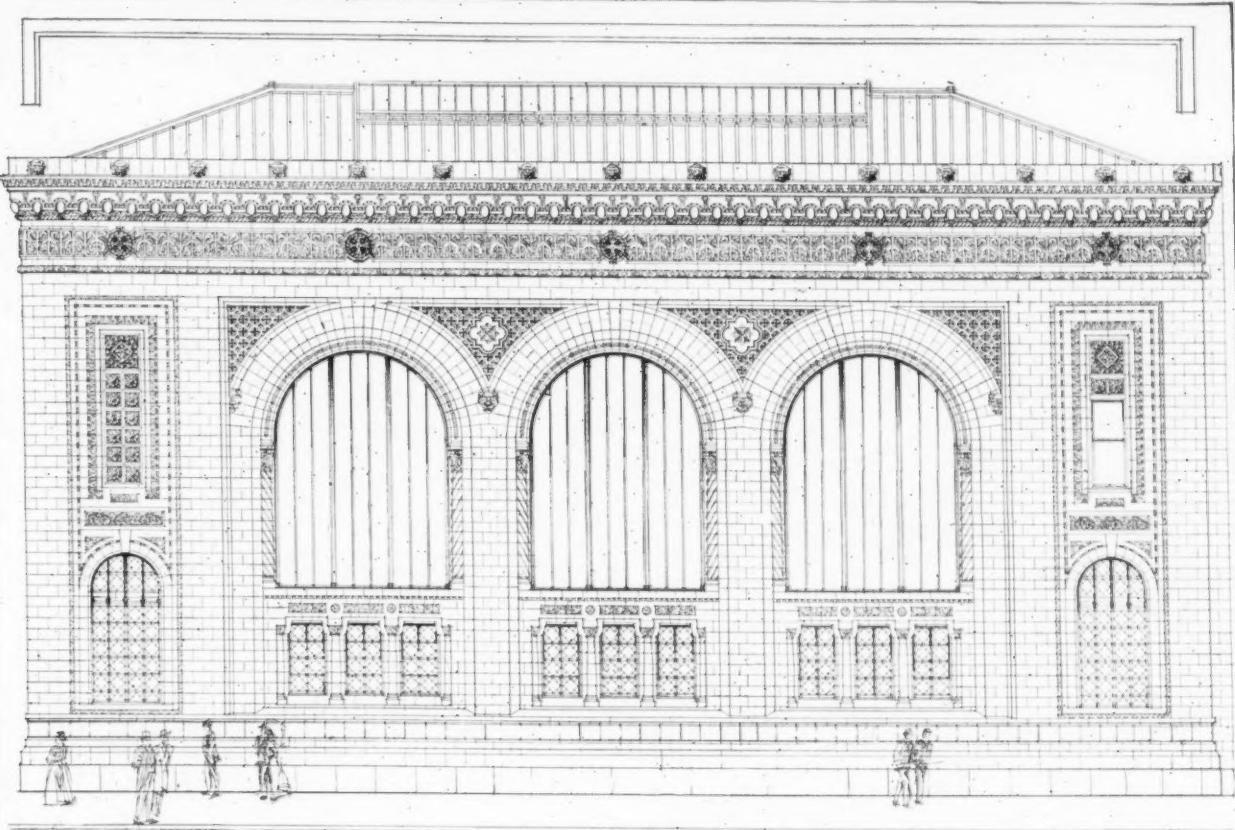
COLOR OF BODY OF BUILDING OLD IVORY THE
FRIEZE AND ORNAMENTS AND PANELS
OF PIERS TO BE OF PALE BLUE-GREEN
OR BUFF THE WHOLE TO BE SEMI-GLAZED



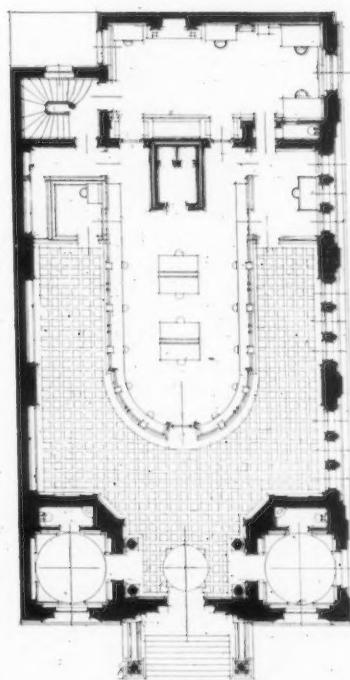
SUBMITTED BY DELLA ROBBIA.



SUBMITTED BY EDWARD F. MAHER, BOSTON.

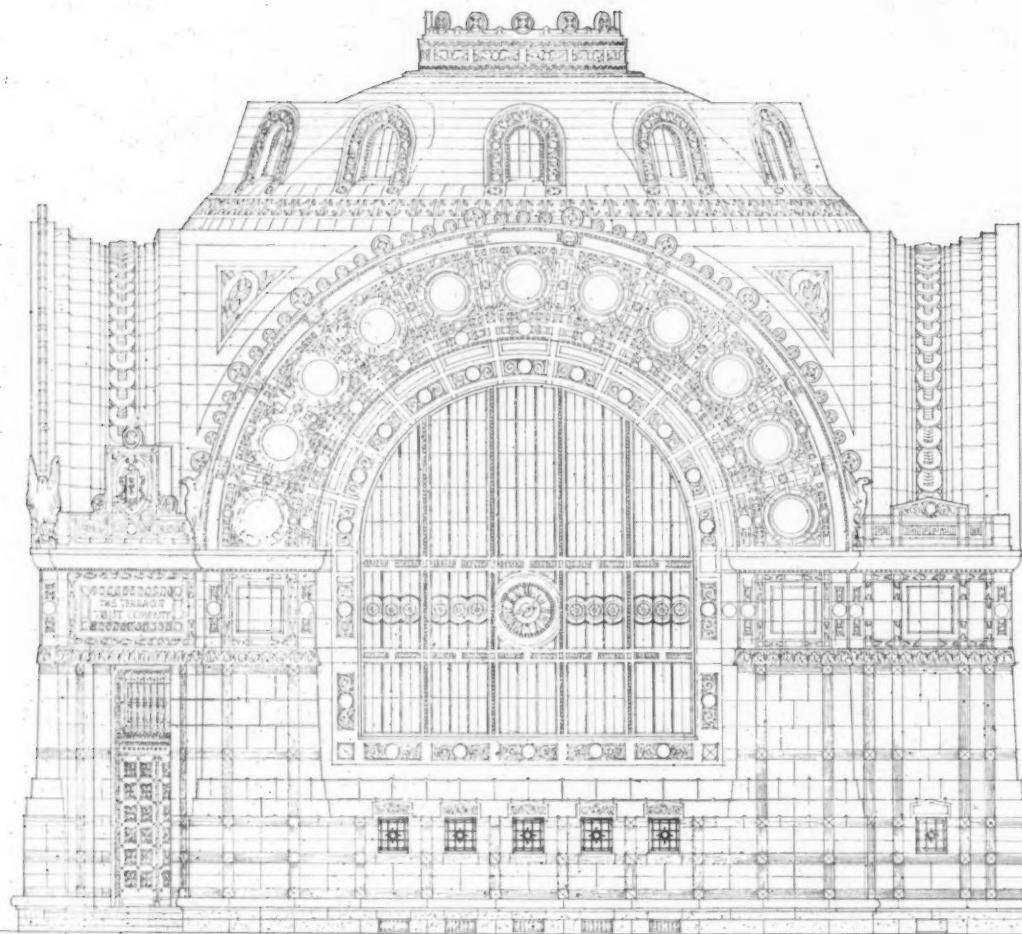


General tone a deep cream darkening to brownish ochre in frieze and to light brown in cornice. Spandrels panels in end piers, and medallions in frieze, a redder brown picked out in burnt sienna. Entrance door and metal work of brown bronze.



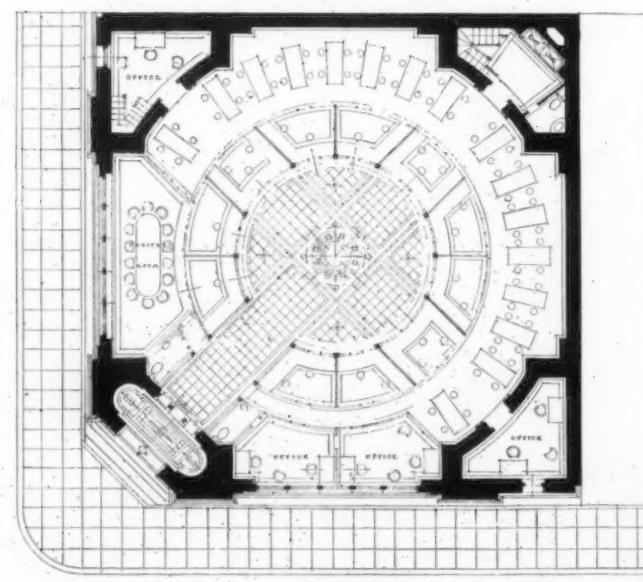
BRICKBUILDER COMPETITION
SUBMITTED BY

SUBMITTED BY LAURENCE FREEMAN PECK, PARIS, FRANCE.



ELEVATION
SCALE 1 INCH = 1 FT.

BUILDING OF GRAY STONE-CLAY
T. C. IN 2-SHADES WITH CREAM
COLOR IN DECORATION



PLAN
SCALE 1 INCH = 1 FT.

UNIT

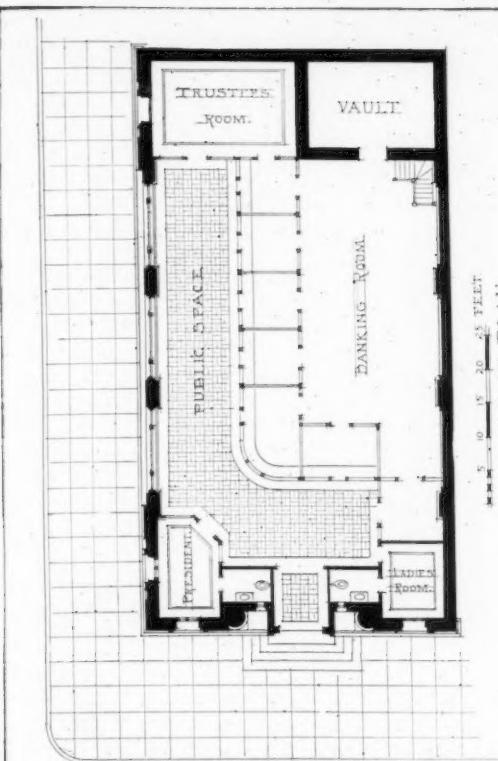
FOOT

B C
R O M
C P E
K K T
B U I T
I L D O
N R

A B
A N K A
T E R R A C O
B U I L D I N
G

VERITAS

SUBMITTED BY LEWIS B. ABBOTT, BOSTON.



PLAN.

INDEX.

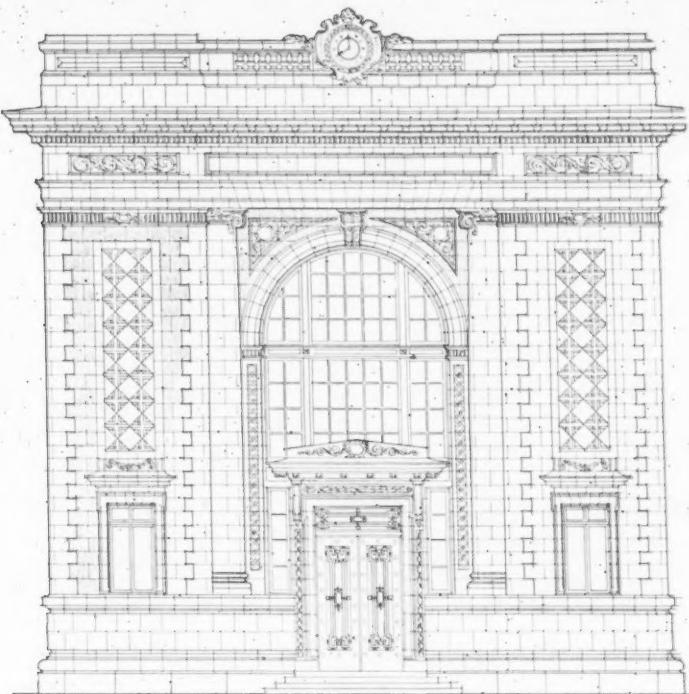
GENERAL TONE OF EXTERIOR, NAPLES YELLOW.

■ INDICATES LIGHT RED.

ORNAMENT IN FRIEZE AND PILASTER PANELS
TO BE A YELLOW GREEN.

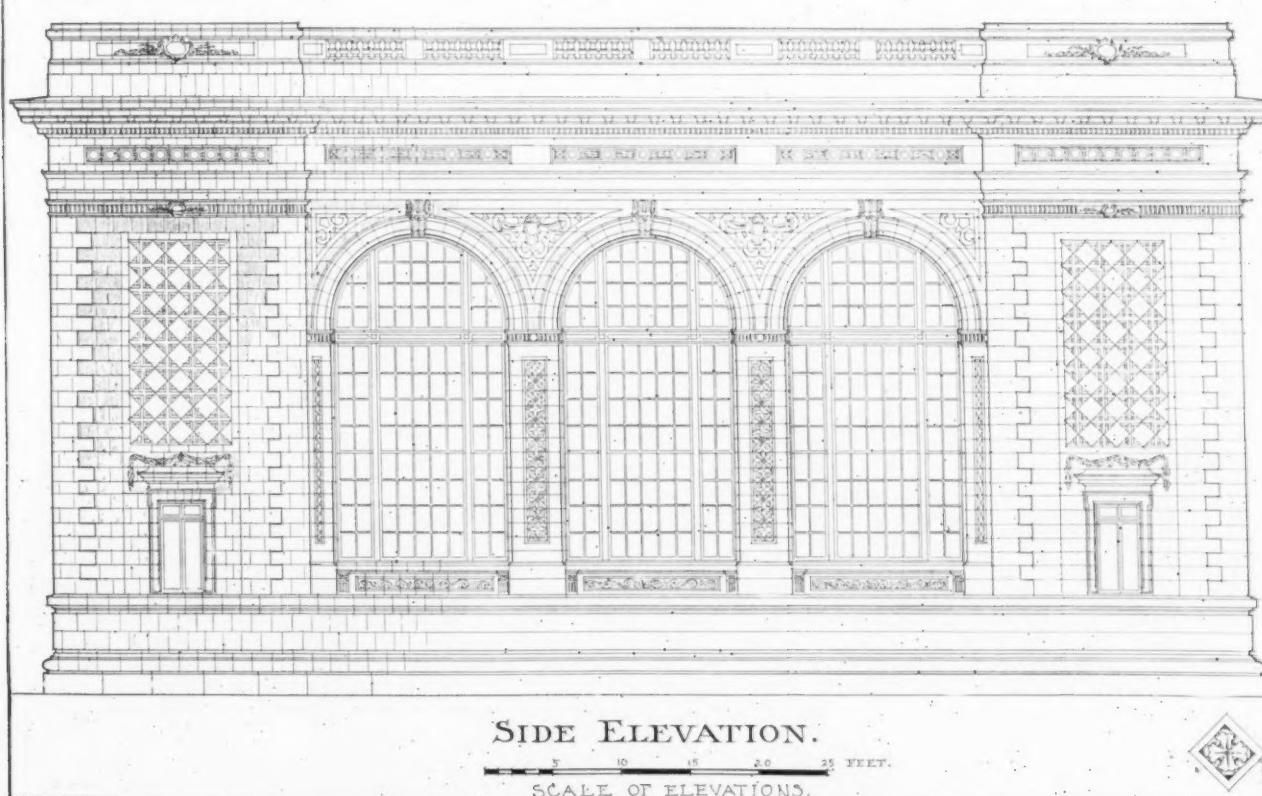
◆ TO BE LIGHT BLUE.

GENERAL TONE OF INTERIOR WHITE. ORNAMENT TINTED
BLUE AND GREEN.



FRONT ELEVATION.

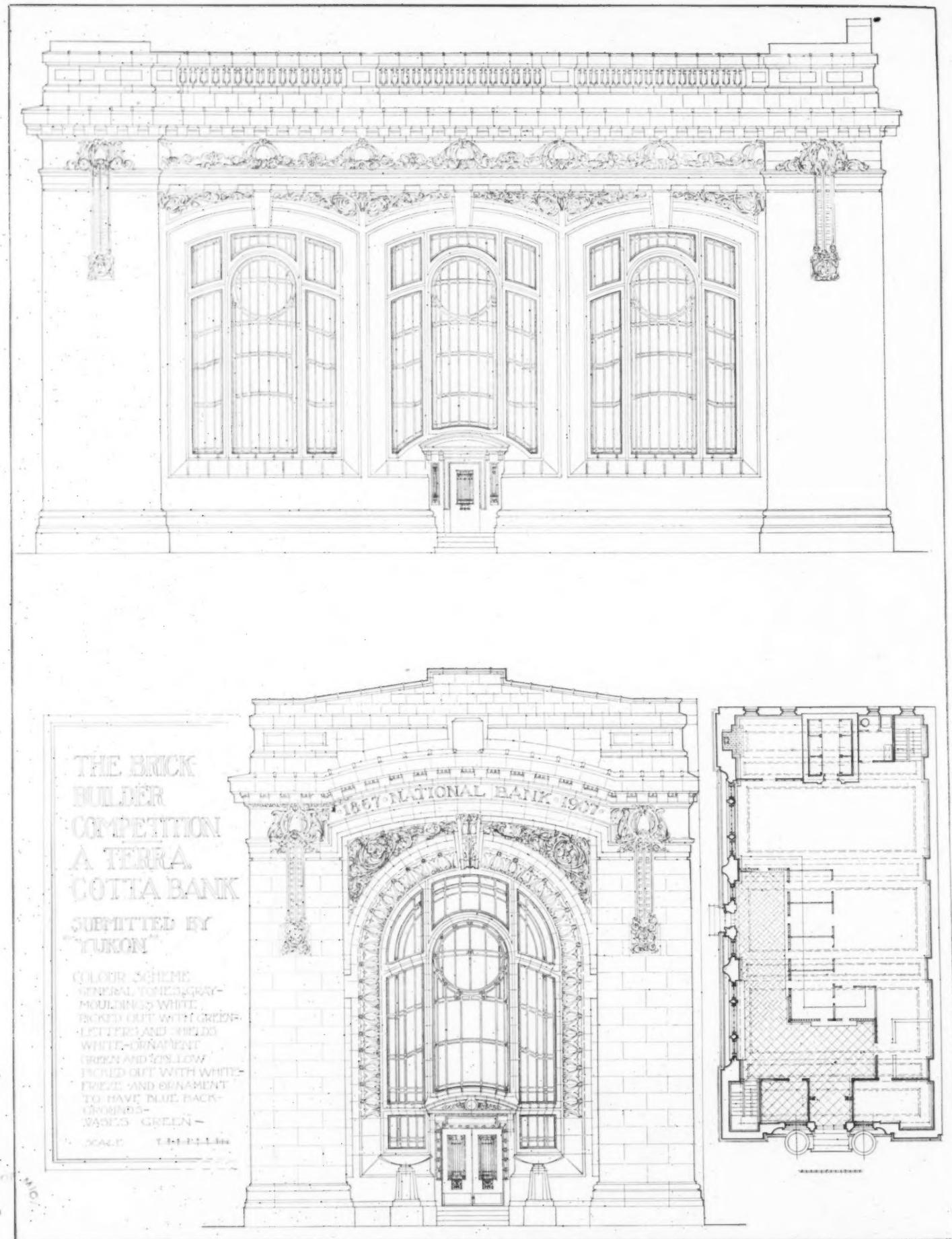
THE
BRICKBUILDER COMPETITION.
FOR A
BANK BUILDING.

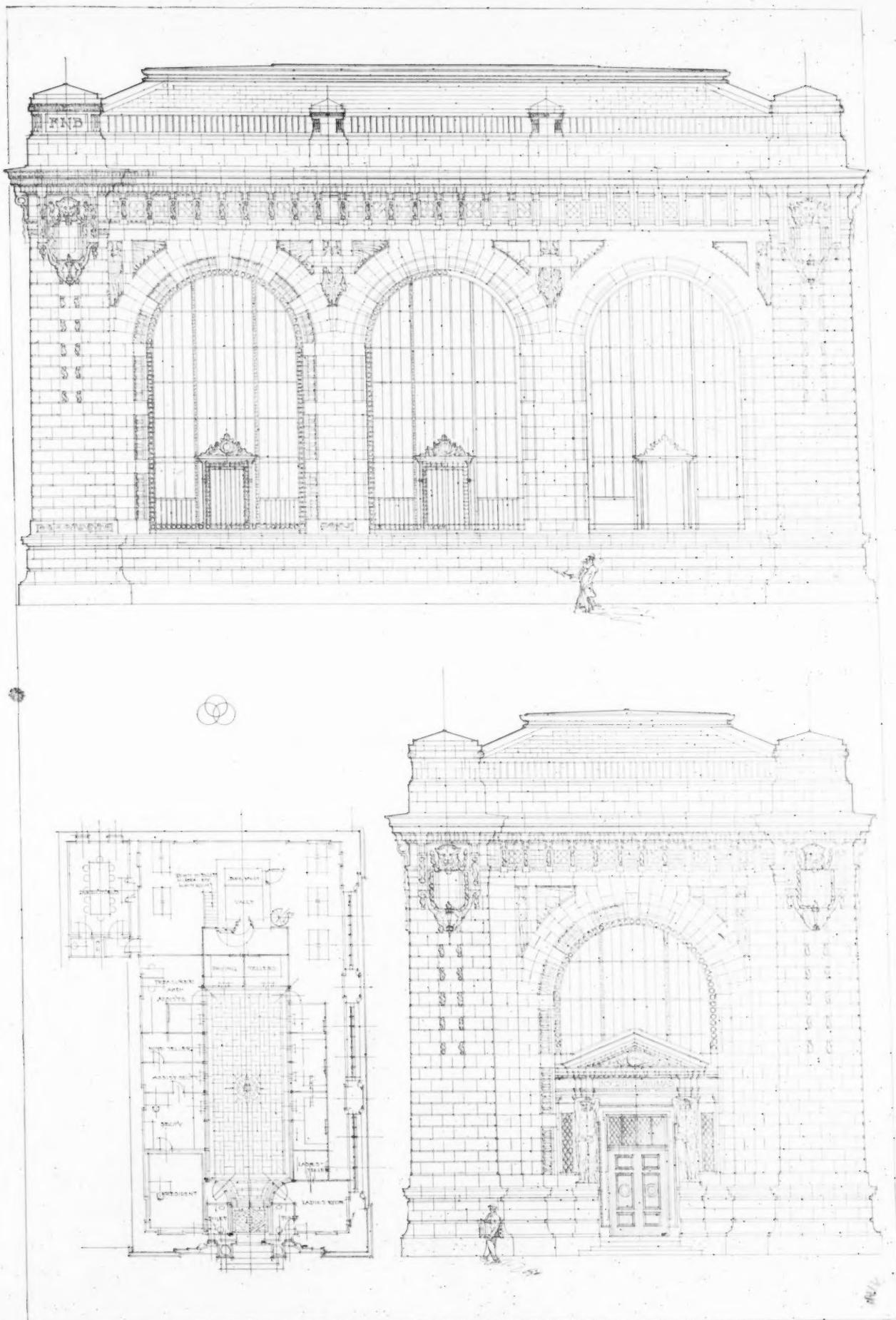


SIDE ELEVATION.

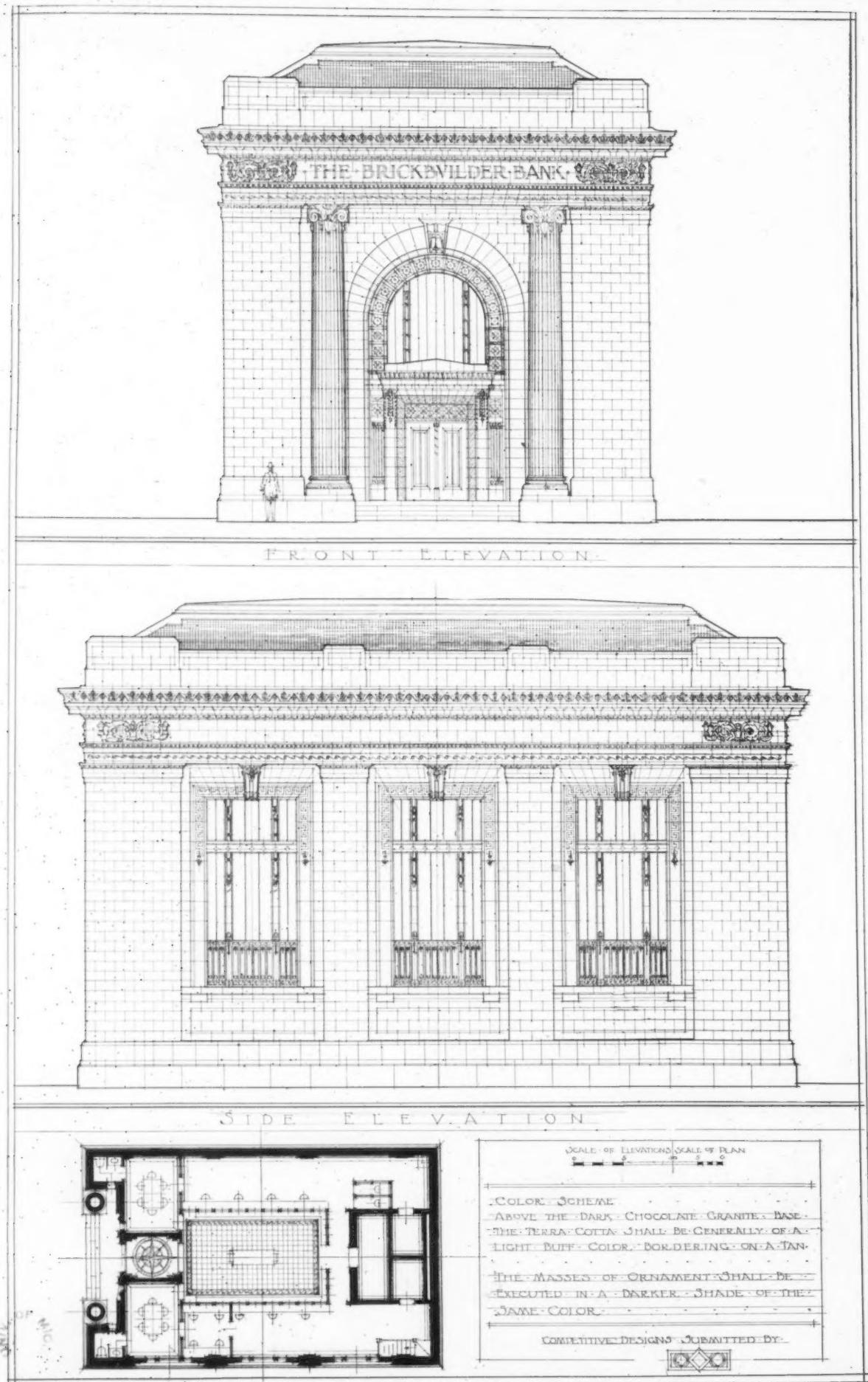
5 10 15 20 25 FEET.
SCALE OF ELEVATIONS.

SUBMITTED BY CHARLES W. SELTZER, PHILADELPHIA.

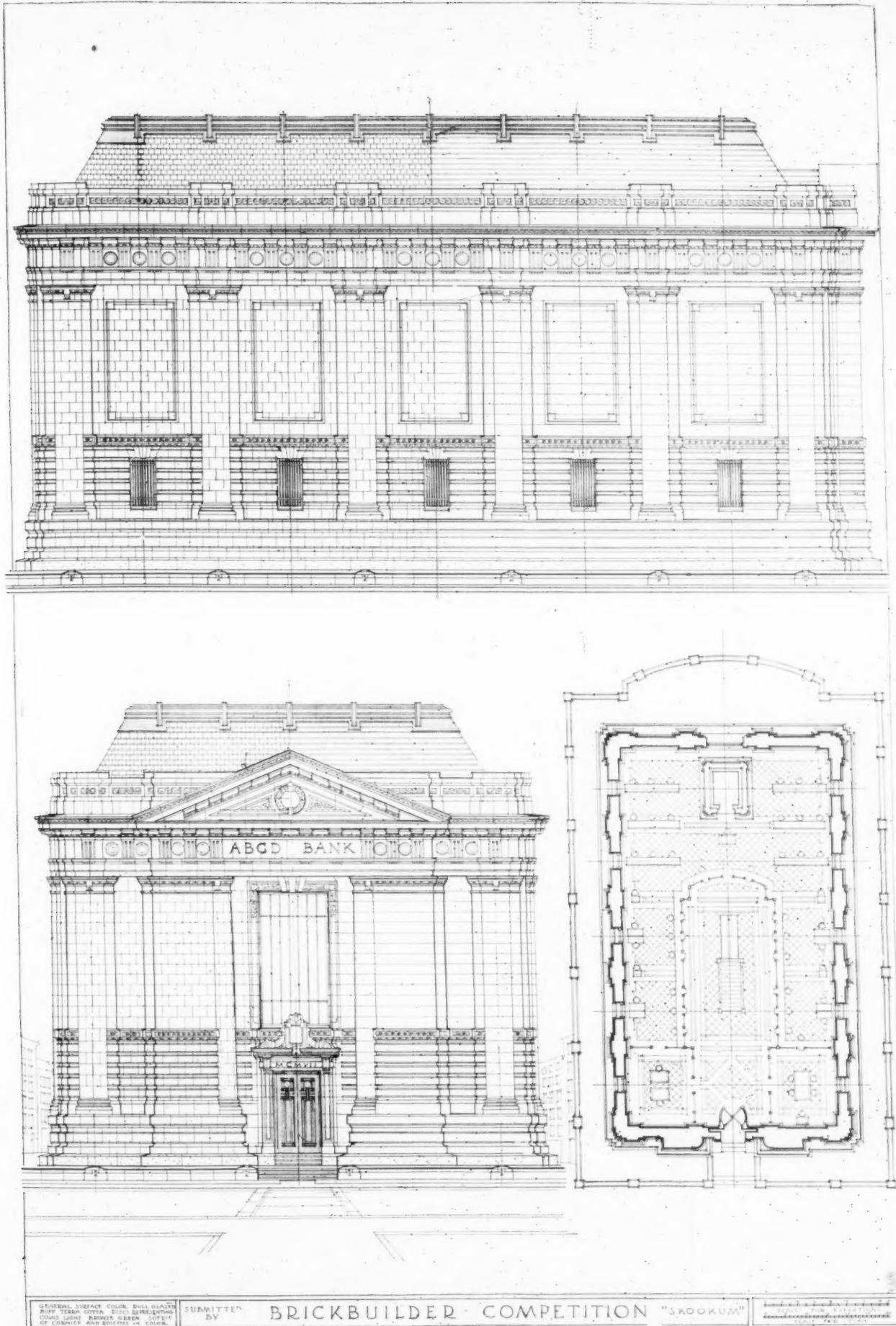




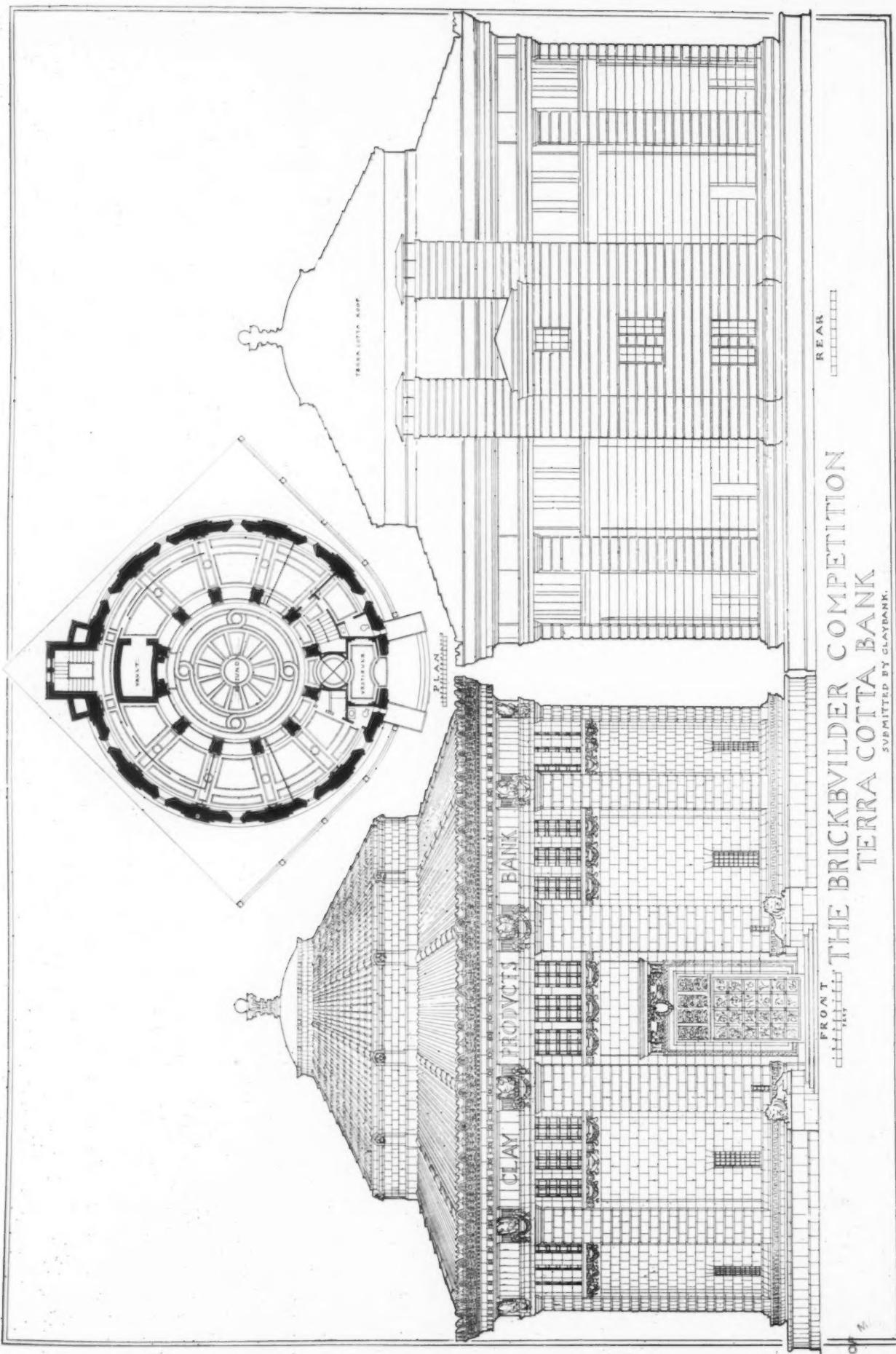
SUBMITTED BY ALEX. MORTON EMERSON, BOSTON.



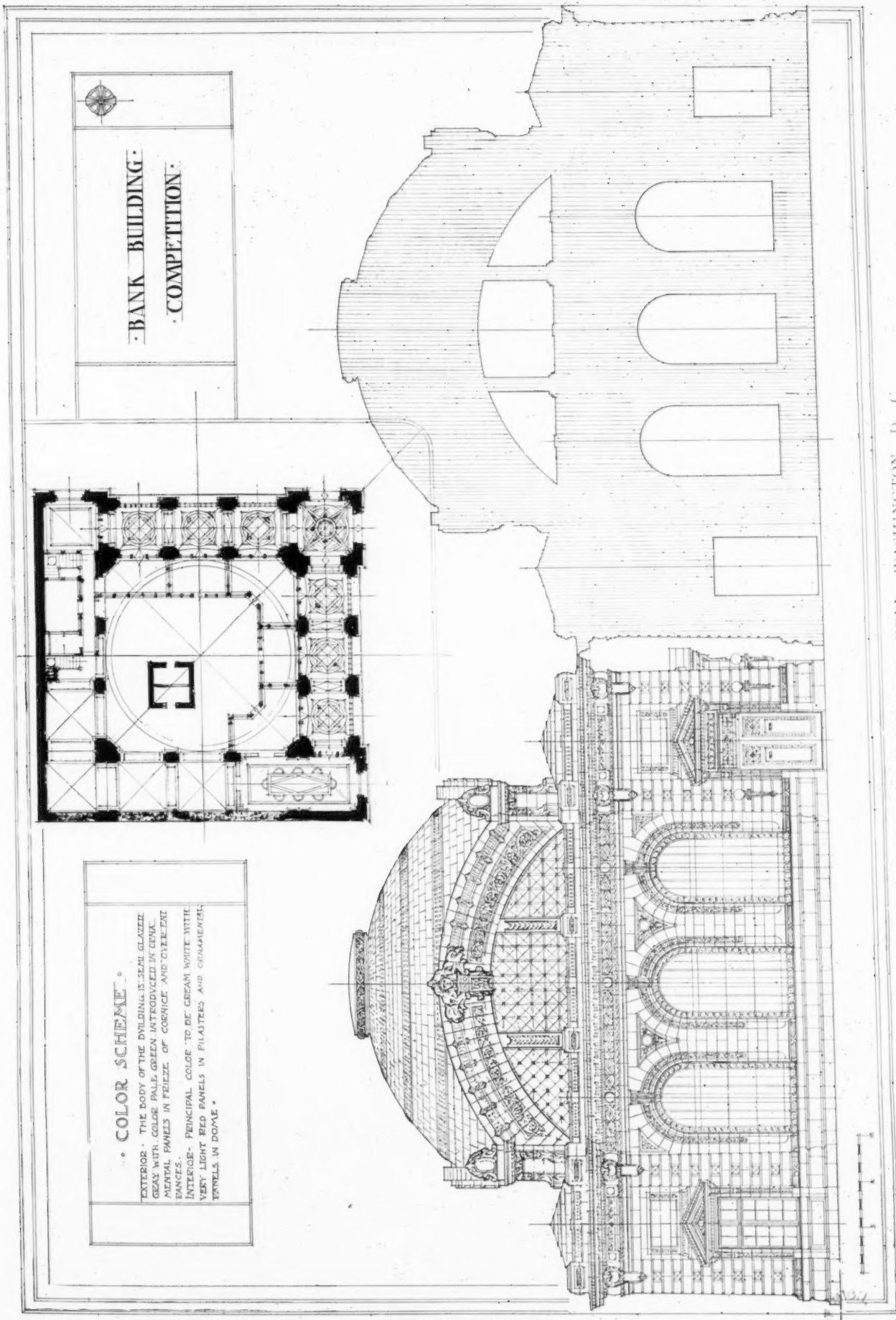
SUBMITTED BY LOUIS C. WELLMAN AND JOSEPH A. DOLLRIEHS, CINCINNATI.



SUBMITTED BY MYRON PRESCOTT POTTER, TACOMA, WASH.



SUBMITTED BY EDMUND B. WELLS, NEW YORK.



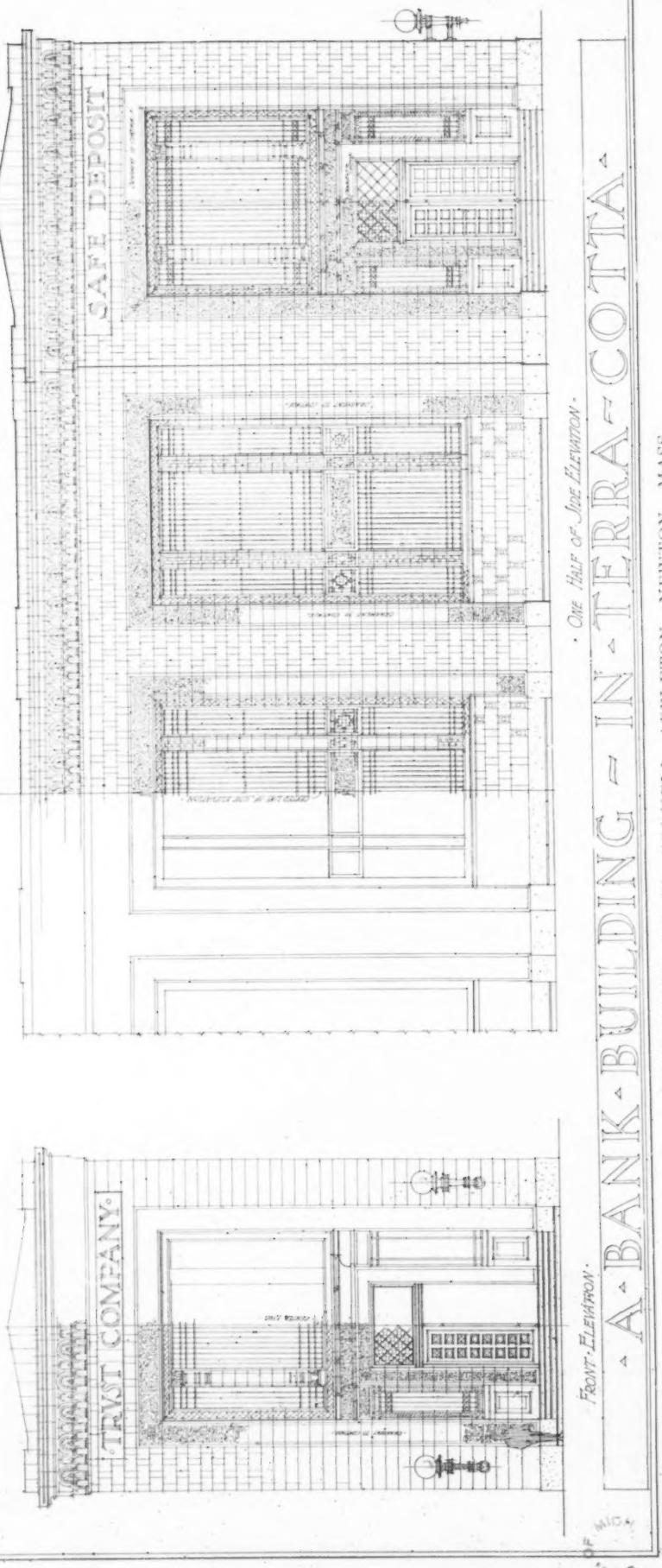
SUBMITTED BY WARREN G. NOLI, WASHINGTON, D. C.

CARNE NOVA
WALL SURFACE TO BE
YELLOW DUST DULL GLOW
TERRA COTTA WITH HER
COPPER BRIGHTLY BRILLIANT
THE SPATHELETS CROWNED
RED FOR THE COOKED
ALL OTHER CONSIDERED
RED TO BE USED IN THE
SHADOW. GREENISH A
IN THE SHADE AND G
YELLOW ON THE NORTH
AND LAND TO DEFEND

This is an architectural plan of a building, likely a residence, drawn on a grid. The plan includes various rooms labeled with names such as 'Bedroom', 'Bath', 'Dining Room', 'Living Room', 'Kitchen', 'Breakfast Room', and 'Porches'. Dimensions are indicated along the perimeter of the building. A scale bar at the bottom right indicates a distance of 100 feet. The drawing is signed 'J. D. COOK' in the bottom left corner.

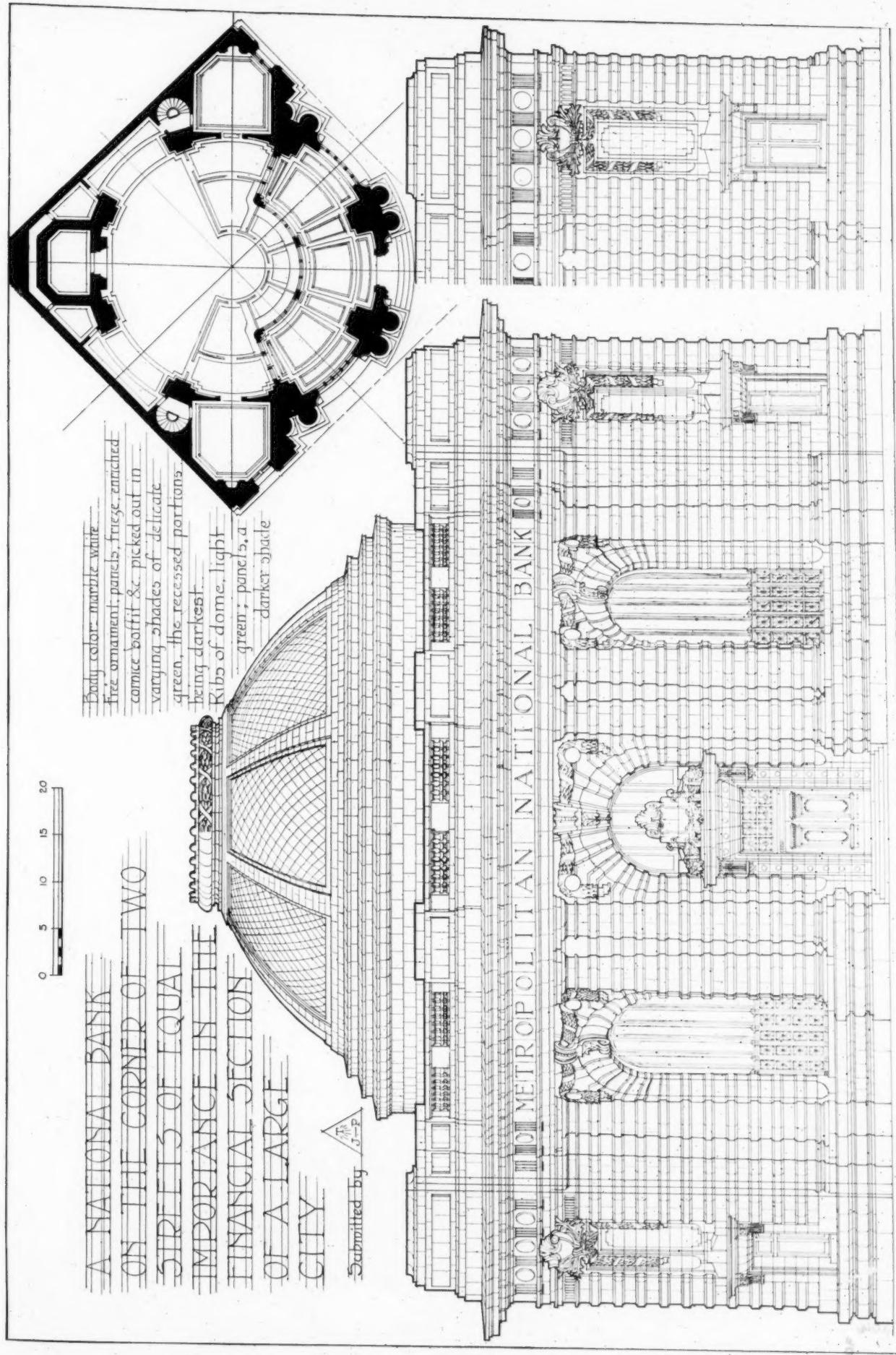
This detailed architectural plan shows the floor layout of the 'Simplified Orient' building. The plan includes various rooms labeled with their intended uses: 'Dressing Room', 'Bath', 'Linen', 'Wardrobe', 'Bedroom', 'Sitting Room', 'Dining Room', 'Kitchen', 'Pantry', 'Larder', 'Cloak Room', 'Staircase', and 'Lavatory'. A central entrance hall features a circular recessed area. The plan also indicates the location of a 'Water Closet' and a 'Gasometer'. The entire drawing is enclosed in a rectangular border with a scale bar at the bottom left.

CORRECTION
THE INTERIOR TO BE OF
CEMETRY DULL GLOWING TERRA
COTTA COLOUR AND THE
INTERIOR FURNISHED
WITH A RED BONE VESTMENT
AND GOLD CANTER AND
ALL THE MUSIC MADE THE
DE TO BE PICKED OUT
BY MUSICAL GREEN ANGELS
COLLECT GREEN ANGELS



A BANK BUILDING IN TERRA-COTTA.
ONE HALF OF SECTION.

SUBMITTED BY W. CORNELL APPLETON, NEWTON, MASS.



SUBMITTED BY PARK POINDEXTER FLOURNOY, JR., BALTIMORE.

BANK BUILDING COMPETITION

"STATE NATIONAL"

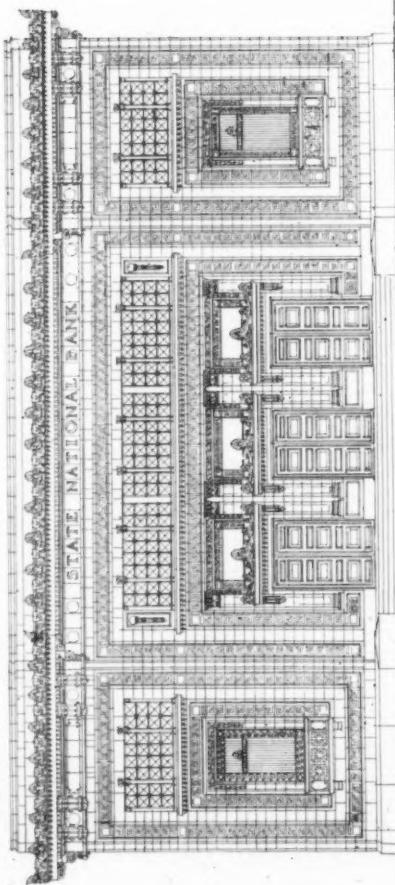
COLOR SCHEME—
EXTENDS—THE BODY COLOR TO BE A
DEMIGLAZED VERY LIGHT GRAY—
ENTABLATURE—CORNER BLOCKS AND
BACKGROUND OF FRET BORDER TO BE
A LIGHT GRAY-GREEN—RAISED PAINT
DEFFECT A DARKER GREEN—ALL GRILLE
IRON-PAINTED A BLACK-GREEN.
INTERIOR—BODY COLOR ENAMELED
CREAM-WHITE—COLUMNS A LIGHT
GREEN—DAE COURSE & A DARK
GREEN FAIENCE—PANELS ETC
INDICATED—PICTORIAL DESIGNS
IN COLORED FAIENCE.

INTERIOR PLAN.

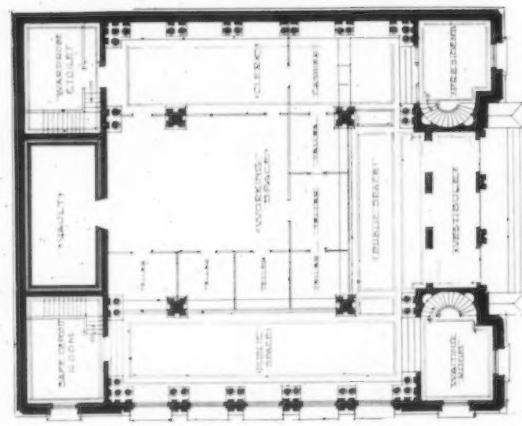
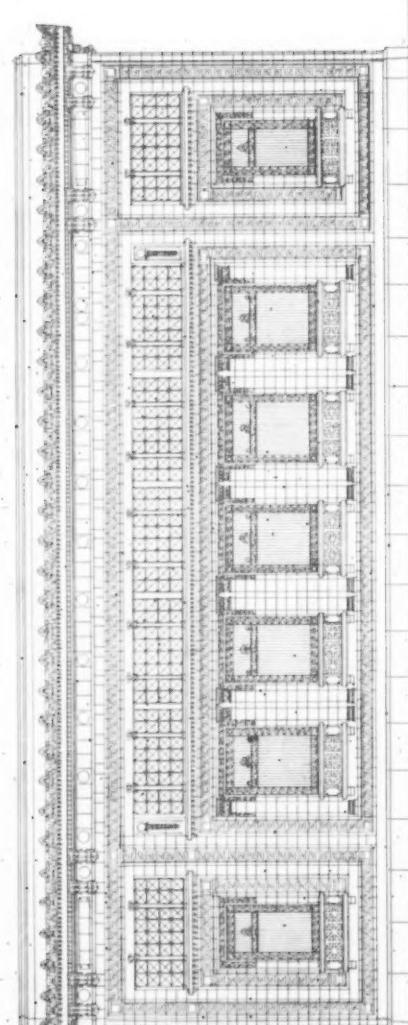
0 5 10 15 20 25 30

SIDE ELEVATION.

0 5 10 15 20 25 30



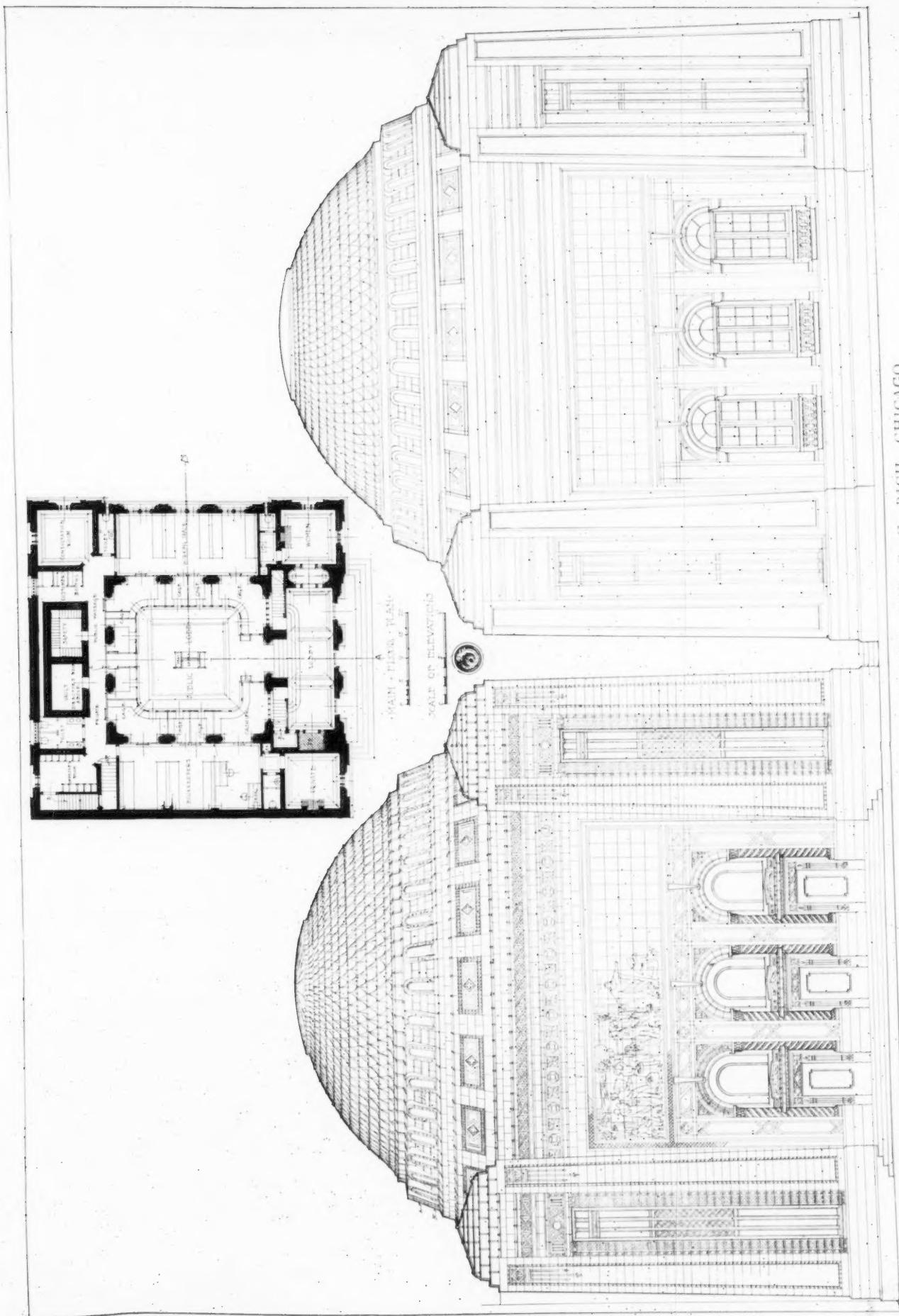
FRONT ELEVATION.



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Flat Iron Building, 23d Street and Broadway. D. H. Burnham & Co., Architects. Gray.
Crescent Athletic Club, Clinton Street, Brooklyn. Frank Freeman, Architect. Gray.
United States Express Building (interior). Clinton & Russell, Architects. Polychrome.

PHILADELPHIA.

Bellevue Stratford Hotel. G. W. & W. D. Hewitt, Architects. Gray
Central Trust Building, 4th and Market streets. Wm. Copeland Furber, Architect. White mat glaze.

PITTSBURG.

Nixon Theatre. Benjamin H. Marshall, Architect. Entire front white mat glaze.
Wabash Station. Theodore C. Link, Architect. Gray.
Carnegie Technical Schools. Palmer & Hornbostel, Architects. White mat glaze and polychrome treatment.
Synagogue, 5th Avenue and Bidwell Street. Palmer & Hornbostel, Architects. Yellow glaze and polychrome treatment.
Bartje Building. Charles Bickel, Architect. Entire building white mat glaze.

BOSTON.

Old South Building. Arthur H. Bowditch, Architect. Gray.
Domes for Christian Scientist Church. Charles Brigham, Architect. Gray.

NEWPORT.

Audrain Building. Bruce Price, Architect. Elaborate polychrome design.
Residence, Louis Brugiere. E. P. Whitman, Architect. White mat glaze.
Residence, Mrs. Oelrichs. McKim, Mead & White, Architects. White mat glaze.

NEW ENGLAND.

Office Building for Rumford Falls Power Co., Rumford Falls, Me. Stone, Carpenter & Willson, Architects. Entire front of gray terra cotta.

NEW YORK STATE.

Seminary, Esopus, N. Y. F. J. Untersee, Architect. Exterior gray terra cotta; interior elaborate polychrome design.
Statler Hotel, Buffalo, N. Y. Esenwein & Johnson, Architects. Entire exterior of building glazed terra cotta in elaborate polychrome design. (The first large building to be built in which there has been such an extensive use of polychrome terra cotta.)
Chamber of Commerce, Buffalo, N. Y. Green & Wicks, Architects. White mat glaze.
Providence Retreat Convent, Buffalo, N. Y. Esenwein & Johnson, Architects. White mat glaze.
Lafayette Hotel, Buffalo, N. Y. Bethune, Bethune & Fuchs, Architects. Light gray glaze.
West Side Department Store, Rochester, N. Y. Charles F. Crandall, Architect. Entire exterior from ground lustrous white glaze.

WESTERN.

Washington Arcade, Detroit. Donaldson & Meier, Architects. Gray.
Office Building, Gas Office Co., Detroit. John Scott & Co., Architects. Entire exterior from ground white mat glaze.
Uhlein Building, Milwaukee, Wis. Kirchoff & Rose, Architects. Gray.
Scofield Building, Cleveland, O. L. T. Scofield, Architect. Red.
Art School, Cleveland, O. Hubbell & Benes, Architects. First story dark old gold; balance of building white mat glaze.
Nicholas Building, Toledo, O. Entire exterior from ground old gold fire flashed terra cotta. Courts of building pure white glaze.
Library, Salt Lake City, Utah. Heins & La Farge, Architects.
Stewart Dry Goods Store, Louisville, Ky. McDonald & Dodd, Architects. Gray.
Bell Building, St. Paul, Minn. L. Lockwood, Architect. White glaze with green panels.
Carnegie Library, Colorado Springs, Colo. Calvin Kiessling, Architect. White mat glaze.
First National Bank, Oakland, Cal. L. B. Dutton, Architect. Entire exterior above second story white mat glaze.
Central Union Telephone Company Office Building, Indianapolis, Ind. C. J. Warren, Architect. Brown.

SOUTHERN.

Union Station, Washington, D. C. D. H. Burnham & Co., Architects. The concourse of this building contains a large amount of white glazed terra cotta. On the main building a large amount of gray terra cotta has been used and the ceilings and arches of the porticos east and south are of color similar to granite.
Van Antwerp Building, Mobile, Ala. George B. Rogers, Architect. White mat glaze with elaborate polychrome treatment of main cornice.
Maison Blanche, Canal, Dauphin and Iberville streets, New Orleans. Stone Brothers, Architects. Will contain, when completed, very large amount of white mat glazed terra cotta.
Carolina National Bank, Columbia, S. C. Schard & La Faye, Architects. White mat glaze.
Office Building for Chandler Investment Company, Atlanta, Ga. George E. Murphy, Architect. White mat glaze.
Monticello Arcade, Norfolk, Va. Neff & Thompson, Architects. White mat glaze with polychrome decoration.

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